SELECTED WRITINGS ON DIY SHIT

FANZINE RADIKAL

MORE NOIZE #4

Looks even worse inside

Better read a fucking blog instead

Hi. I had to do it again – break up a super-packed fourth issue into two issues (the fifth issue will follow back-to-back). The reason for it this time was that some people who promised to send stuff for the zine needed a little bit more time. Instead of waiting yet another month during which the stuff that's been ready for months would continue to sit and collect dust so I thought that I might as well just get this piece of shit out right away. Fuck it. Who cares? Right? A few words of the things that were planned for the fourth issue that did not make it: Most notably the interview with the great Japanese noise punk band PEOpLE. The interview questions had been translated into Japanese by a friend and were sent to the guitarist of band. But he was taken ill. Sometime later Shingo, the singer, got back to me saying the band won't do any interviews because the band is breaking up. The last I heard is that he is going to kick-start the band with new members in a years' time when he's back home in Kyushu. PEoPLE is one of the best bands in the world so I really hope that happens. There was also supposed to be a tour report from another great ("western") noisy punk band but the contact was lost. That happens. Instead I managed to talk Geonhui from Soeultari D.I.Y into writing the D-Clone/System Fucker/Attack SS Korea tour story. But that has now been moved to the fifth issue which will also bear the Motördaemon on the cover that Geonhui drew for that tour's flyer. Look out for an interview with him in a MRR soon. Now for the stuff that's in this zine: For a long time I was thinking of interviewing Giftgasattack but then my old pal Masken did one in Swedish and I thought that it was great! So I ended up simply using his, albeit translated into English. Any errors in texts are due to the translator. Filip from Seeyouinhell volunteered (or perhaps I talked him into it, forgot now, doesn't matter) to submit a story about his band's trip to Brazil last year. It is partly in respect to him that this issue got split up because he sent me that text months ago and I would rather see it published while it's still relevant. Ditto the Giftgastattack interview, which truth to be told is starting to look a bit old, but nevermind. Sometimes it feels like DIY punk band interviews in DIY punk fanzines can be very stupid. Especially if they are classic Q&As. Because this is DIY noise, it's like the interviewer have to dumbdown questions in order not to sound pretentious while the bands have to assume that they are now an formal entity to give broad statements, and the result can be just so artificial. What is the purpose of interviews anyway? You are a band and I am a fan? So for two new bands I really liked this issue –Vaccuum from USA and Lastsentence from Japan- I decided to just show my appreciation by giving them photo pages. I am not sure this worked (or if any of the things I just said made any sense). For the fifth issue there will be a long feature on Wretched from Italy; a band I have repeatedly listened to since the break of the year. I am sure that everyone will love this feature, because it is really quite cool, and I hope it will teach bands around today that you can be a radical anarchist band and still make great music. It is a shame that the bands that are making most exciting hardcore punk today are not matching it with valid protest commitments. "The more I see the less I believe." By the way, if you read this and you have any original photos taken of Wretched or of Disorder or any other bands that played with them on the UK tours in 1984 and 1985 or Disorder's Italian tour in eighty-whatever year it was, do for let me know! Likewise if you have any flyers, posters or zine features. I will reward you handsomely. As for reviews, I wrote a lot of reviews last week when I was ill and off work, but in my delirium I managed to crash the computer and lost hours of work. So that stuff will be reviewed in the fifth issue. A lot of people said More Noize had too many reviews and that this was boring – I utterly disagree and state in return that those people don't understand what I am trying to do here, namely: by sharing my passion for the music I am first and foremost making a stand against music as a capitalist product. I am interacting with the music. I am entering into a relationship with music. I am also effectively saying that there is something missing today. New hardcore records can sell out in four hours (cf. V/a Hardcore Inferno) but after the battle to score one's copy the record seems to fade away from everyone's minds –except those that did not get a copy, who will continue to mention the record for that reason. I don't know, but if it's just like any other consumer product then there's no value in hardcore. So I am writing about the damn records! Now, I don't think my reviews are any good, but the point of writing them is that no one else seems to be doing so and therefore I have to do it! Clearly, a lot of hardcore records are being bought and sold but there is very little interaction between the listeners and the music. If there is no interaction between music and listeners then there is a gap which leads to a dead music scene of musicians and the audience, a bit like the mainstream music world to be honest. The role of fanzines in bridging that gap is not to be ignored. It follows that distros that don't carry zines any longer (there are quite a few, and I can tell you who they are if you are interested) need to sort out their shit. Likewise, those that listen to punk but don't read zines might as well start listening to extreme metal and drop out altogether. But I am digressing. There's been so much great stuff released since the last issue!!! Seriously, I am so damn overwhelmed by all the great records and tapes (and digital shit) released since last time around. The task of including everything in the zine is quite impossible. But hopefully the most important stuff did manage to get covered here. Note that I have a whole pile of stuff that should have been in here but will now wait for the fifth issue – and I have no control over this so records released before the ones in this zine might end up in the next! Chaos! But I am particularly pleased that I managed to get hold of so many fanzines to review, a portent sign that zines are still as integral as records are to the hardcore "scene". But again, some of the zine reviews got lost so they will be reviewed in the next issue. But I must insist support your local fanzine! There's so many of them today! You just have to look for them! Better still make your own! Oh, and for that standing joke in my editorials –sorry no Lama or Döden feature in this issue either, ha ha ha! As for Lama, I have something I would like to put in the zine but it's not entirely right as it's not my own work and besides the momentum feels lost now. Those that want to desperately read this will be able to find it online if they're persistent. Meanwhile I've promised to write something for Shit-Fi about Döden (but it's been delayed over a year now) and it will probably have to be published there first. But while this article is largely finished (in my head) it will have to await for a day when I get inspired. By the way, the idea of doing an issue of stuff I written elsewhere is quite attractive, not because I am lazy but because I know now that not everyone reads everything everywhere (like I do, and perhaps 5-10 other people). It is funny, for I ask myself when I sit here writing this fucking zine how pointless it is to write about some fucking record that all my nerd friends already know about. But then I remember that the vast majority of people that listen to hardcore punk might not know about every record I write about! I mean, I don't know about every new hardcore record, far from it. And I love reading zines that tell me about bands I had no idea about. Stop questioning shit and just get on with it –that's what punk thought us, wasn't it? In even loftier fantasies I am also getting very excited thinking about "unheard" or "unknown" UK noise bands like Asylum, Violent Uprising, S.A.S, Scum Dribblerz etc, as well as Swedish, Finnish and Italian noise bands like that, for example Mökrunkers, Sekunda and Takuu, Agonia etc, but as should be bleedingly obvious I am in no way qualified to write anything about these bands. To begin with I am way too young. If you are not, then you might have some raw material to help. I am looking for fanzine interviews and reviews, flyers, posters, photos and live recordings – quality is not necessary! Just writing those words just now makes my head spin with ideas for future issues of this zine. One quite realistic idea, however, is to make the sixth issue a PUNK ILLEGAL special as I am planning to go there this summer. If I do make it to Sweden, that issue will be solely writings about the trip there, with perhaps the usual review section. Oh, and Scum Fest 2010 is just a few weeks before that so I will no doubt write about that too. As for exact plans after that I have none, but I am dedicated to making at least 15-20 issues of this zine before I call it quits. I will no doubt make a bunch of issues this year, some one-pagers, some like this one, some split-issues, who knows? I certainly don't. So stick around and find out! There's another thing I wanted to say, I am not interested in "analysing punk", this is purely about expression and impression, gratitude and passion. Expressing how much I like punk records by exactly putting into words WHY I enjoy some bands/records/zines. Gratitude for other people's creativity to make music or write stuff that affects me passionately. It's a cliché, but whatever: I am doing my share of giving back into a "scene" which I am taking so much out of. And so should you! Hey, I might be working 9-5 in the boring daily fuckedup world, ou know, I am a family man and a tax payer to boot, but at my core I remain a punk nerd –and a freedom fighter! For it's not only about music... Superficially, yes indeed, I have played a lot more with the layouts in this issue, even if I said I never would (as content is what truly matters). But because I broke up the issue into two that kind of screwed up my neat layout plans. But nevermind. Everyone told me that the layout of this zine has so far been horrendous! Ha ha ha, what do I care? But well, this time I felt I needed to illustrate that the music that I write about is above all LIVING MUSIC. Hence photo pages instead of interviews, where I normally would have focused on commentary. Put differently – I am trying to break the curse of the digital on punk music, as well as breaking down thousands of miles of distance to bands on the other side of the world which I will never get to see play live.... Arhgrhrghrghr! What am I saying? This editorial is delusional. Please continue sending DIY punk and hardcore stuff for reviews, particularly tapes and zines. But please read the reviews first, because sending crust records that seem produced without an iota of passion will not only be a waste of resources, but also a waste of time for us both. I am interested in bands that have things in common with the likes of Discharge, Anti-Cimex, Disorder, Chaos UK, Confuse, the Swankys, Vorkriegsphase, Kangrena, Terveet Kadet, KAAOS, CRASS, Wretched etc. I am citing old bands because everyone knows about them; this is not a statement that there are not bands equal to them today (for there are, but no one knows about them because people seem to think fanzines are not needed any longer! See what I mean?) That's all I guess, thank you for your continued support. Please don't be a stranger, get in touch. Above all, buy me beer. // TG, London, March 5, 2010.

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LETTERS FROM THE OTHER SIDE

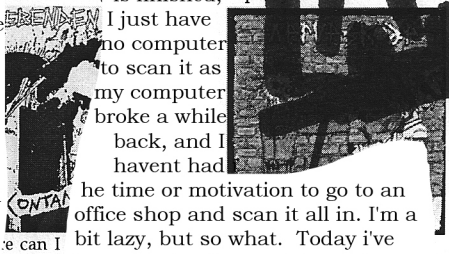
Hi Tony!
Well, nice to get this mail from you. Thanks for the support. The KUOLEMA today is much different from those early 80..s days, just the vocalist remains the same... After the reformation in the year 2001 (or 2000?) the line-up has been steady and as you can read on the main page of this MySpace we..ve put out a bunch of recordings and toured quite a bit.... This year has been more quiet, we went to Germany for a couple of gigs with our mates Forca Macabra (actually both me and the bass player are the same guys as in Forca Macabra...) and play mostly in our home town about once a month. There..s a bunch of following in both the punk/hc and extreme metal/grindnoise scenes... We have a few new songs and we are supposed to go to the studio early next year and use the material for our own 7"ep, and a split 7" with Barathrum who are another local nutcase band... Well, that..s about news I suppose..? Good luck with your zine.... cheers!
-otto-

Hi Tony!
Festa Desperato hasn't played any shows since shortly after those gigs with Framtid, since our drummer had left. We just recorded two songs for a compilation lp of local bands in spring 08 and next week we'Re going to record an LP that has been planned since some 3-4 years ago. A friend from a band called Risposta is going to play drums on the recording. But after that we'll probably break up as thee is no suitable drummer around who'd have time to play with us. It sucks but... We'll start another band anyway...! 7" (Adu
We have a demo thing go
tape from 2003, but der & actually p
that was a different line
up, pretty different music
(kind of noisy raw punk thrash).
Then there's a demo tape with the
new line up that's just being released on
an EP (http://www.wakingthedead.cz).
And then there was "Nový Babylon" EP
released in cooperation of several labels.
I don't hae any copies left, but if you search for it, you'll surely find some distro that still has it, there were over 1000 copies pressed.The LP's gonna be released god knows when...but one day it will. I hope. ;)
Cheers! Paaya

hello tony hows going your life??? i moved japan ,fucking strict everyting,becose i left japan 3years ,japan and australia completely different, hahaha now im doing like rehabilitation for japanese system. exithippies??? yes i ve finded new member you know filth militia(you can find from tokyo sound system cd)we joined them. lineup are,vo,2gu,bass,drum,se, so 6guy besides nex week we have recording at that time vivi punk kaz(vo),hosa(gu) they will visit ours recording because exithippies going to release new tape from basterd rec and maybe vivi punx will join recording??? itll be fine?
jo2 [exit hippies]

hey tony,
im doing good... schizophasia records should be out in the early year.i cant wait. also a split tape with h.o.p.e. ...a local crasher crust band.friends of mine. so looks like germ attaks going to japan in april. hopefully that works out well! also a uk tour in late july and august if all goes as planne.also have a listen to my new band Blue Cross (post punk death rockwhatever... sounds like Killing Joke,UK Decay,Siouxie and the Banshees,XMal Deutschland.)
-jo

Hey Tony,
It's been a while haha, Kawaii 2 is finished I just have no computer to scan it as my computer broke a while back, and I havent had he time or motivation to go to an office shop and scan it all in. I'm a bit lazy, but so what. Today i've been fiendin the most disgusting piss beer known to man, XXXX gold. It is brewed down the road in a factory that looks like a place you could get raped at, buy smack at, pick up whrores, that kind of place. But it is Austalia day so I might as well do what everyone else does, pretend to like this pile of dirt. But it really isn't that bad I guess, I get beer and a few bongs on a path. Contact soon Mr Gunnarson, I'm going to scrounge for coins on the ground because i got drunk and feel like nicotine.
Skitliv. Nils.



Destroy, I think) but I have no idea. **Dispose** - Apocaly
beat from Sweden Disclose-clones Dispose. Fairly good crispy distorted guitar sound, wild more-Kawakami-than-Cal-Discharge styled vocals,

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SELECTED THOUGHTS FROM A WORLD OF NOIZE

Here I had initially written a long tirade about punk politics which is a broad subject that I keep thinking about but which I never seem to have the patience to write something of lasting value. I will probably return to this in another issue of this zine but for now here are some very rough and incoherent thoughts. But, before you stop reading note how clever I am – for I have put this political rubbish mixed in with news from the music world! In the new writing style I invented for this issue. I call it "Delusional texts". This means that if you want to know about some new record you will need to read all this stupid shit as well ha ha ha. Here we go: I am certainly continuing to enjoy bands that play forward-looking noisy punk and hardcore music and who develop new hardcore sounds (as opposed to just repeating old sounds), but at the same time I am longing for bands that wholeheartedly refuses to write-off punk as an ineffectual vehicle for radical political protest. I mean, sure, for critical protest I look outside of punk because I am bored hearing songs about Hitler, Reagan, Hiroshima, Vivisection, the Nazis and the police. More than a handful of bands today give me what I need musically but very few seem even bothered to write engaging protest lyrics. And perhaps in contrast to many record collectors and the fellow scum travellers I don't think politics in punk equals "lecturing" or some sort of "PC" shit. Punk if anything means the proactive fight for peace, protest and a DIY-music scene without rock-stars. In short, I am after anarchist noize. But where is it? You tell me. Meanwhile, people are rejoicing at this great "ironic" generation. Apparently, we now have "ironic hardcore". What the fuck? What a fucking waste of energy and everyone's time is that? Instead of a dangerous grassroots movement with a dangerous hardcore music soundtrack where bands are actually singing about the massacres of Fallujah or the exceedingly corrupt UK, Italian or US governments (to name a few!), we get bands pretending to be gay to raise a cheap laugh, or else making sexual preference the main point of discourse, or one-trick-ponies that joke about un-PC shit like domestic violence or necrophilia?! Glorifying serial killers??! Pornogore grind? It is a valid question to ask why bands were singing about Hiroshima in 1983, but to still be singing about it in 2010? Not to belittle inhumanities of the past but you'd have to be blind to miss that the world is in flames today! Western governments are still either actively in war with third world countries or else condoning wars of other western governments. Mainstream political parties are championing old slogans that stopped having a meaning 5 decades ago. Mainstream press is so dumbed down that there is no way of knowing what the hell is going on. Millions of Londoners objected to the invasion of Iraq at the greatest peace demonstration for decades but the media did not even notice. Fuck 'em. But we all know that the media is bullshit anyway, but what about punk? Why why why, but why does punk protest seem to be limited to only making a stand against fascism? Are there really not any better subjects to scream about than the five (or fifty) neo-Nazi boneheads in your town? When your government is putting thousands of immigrants into isolated housing which can be likened to prisons? Immigrants from our wars?!! When the overbearing voice of the mainstream media is against immigrants? Sure, criticism of the state of Israel is extremely valid, but isn't there anything closer to home that you should be looking at? One thing that I think helps to maintain this ridiculous state of punk as simply a niche consumer sector is how there is so little promotion of the core DIY ethos of punk. Instead of promoting DO IT YOURSELF people are going on about green vinyl represses and fuck knows what. In fact the more I think about it, this must be absolutely related. Those that have the ability to write great protest lyrics are no longer playing in bands because the music has become so far removed from DIY that no one feels like it's even possible to start a band today without being a musician to start with. Or bands start with only to copy some old band. There must be more than just the music. What about protest? Oh, I am reminded of the old joke/truism that musicians are great with musical instruments but very weak with their minds. HA HA HA. I say that to piss off you musicians out there. I hope it worked. But to be a little bit more constructive: The solution is surely for those that listen to the music to get involved more. If you love punk then make it your aim to leave a mark on the scene. It is up to us. It is up to you. To change that course. To change the scene. Protest and survive. Protest and noize. Anyways, you want to hear about the music. Well, it seems like every single damn band that play some sort of punk today is releasing at least 10 records every year. As I say, it is impossible to keep up with all the damn records. Meanwhile old records are at our finger tips thanks to the internet and there's only so many hours of the day. In "the west", bootlegs and reissues are still very much the norm, and some punters seem to love bootleg albums. Personally I prefer "under-known" bands. Above all, I prefer bands that maintain the DIY ethos. I was attracted to punk as a kid because of the DIY aspect. But of course some records are in high demand or otherwise of lasting importance and such records should be re-issued (failing that such records should be bootlegged in a tasteful manner with superior sound quality to whatever crap bitrates versions to be found online). The most exciting UK reissues I can think of and which will soon sit in your record collection but you don't know it yet is the records coming from Uncompromising Bastards out of Bristol. They're releasing a bunch of "unreleased" early Disorder and Chaos U.K. recordings on vinyl, housed in expensive fold-out covers and with informative booklets with info and photos. By contrast I found the recent Sacrilege LP reissue not that exciting, the cover looked a bit cheap actually, but I know a lot of people have bought it. There was also a Typhus bootleg LP releasing this spring from the UK, I am not sure why someone felt this was necessary but based on the excitement online there will be no lack of buyers. MCR in Japan is to re-release Gloom's Recomendation of Perdition 12" soon and as I don't have that record this is great news (to think that I nearly bought a second-hand copy for $80 in December!). But even more excitingly Overthrow Records (also Japan) is re-releasing the Isterismo 7" EP, the one that soldout within 5 minutes and which people have paid ASTRONOMICAL SUMS on auction websites (to think someone "offered" to sell it to me for $117!). I am probably reading too much into these two separate Japanese instances of reissues, but let's hope this is a sign that the persistent gap between supply and demand when it comes to Japanese music is starting to contract. Clearly there are more than 300 people in the world that listen to hardcore punk music. Co-operating with labels in other areas of the world might be the key forward. Ignorant minds are talking about the so-called hype for Japanese music", but those that listen to the music know perfectly well that Japan is still the highest concentrated source of great punk music in the world today. I don't say this because I am a fan of all things Japanese, hell I was never even into anime, but because I am a fan of punk music! You'd have to be blind and deaf and a closet patriot to think that Japan does not boast some of the best bands today. Obviously there are great bands everywhere in the world, and in fact I try my best to cover bands in this zine that are closer to me geographically, but at the same time my taste in music will of course overrule any geographical considerations because this is a fanzine and the content must reflects my subjective interests. The day when the UK (again) have an exciting and forward-looking hardcore punk scene I will write about it. Oh well, at least some people in the west are starting to wake up to the idea that there are more ways to play punk than Amebix-influenced crust. Now they play hardcore that is inspired by "Japan", but often the result is a punk potpourri of caricature! But because power violence is starting to increasingly corrupt young people over here –or worse, "extreme metal"- perhaps it's wiser to stop complaining all the time? Whatever I say More Noize will no doubt continue to be written-off as a "hype" fanzine because of a bunch of Japanese records reviews. I don't care. I do wonder why some people continue to confuse this zine as a source of expertise on Japanese records. Come on already! This is DO IT YOURSELF, that means YOU CAN DO IT TOO! I have absolutely no expert knowledge or insider knowledge! The point is for you to get involved. I am able to write this shit because I am by default interested in this shit and therefore I will seek out information about bands directly from the source, or from pen pals. I hear that that once upon a punk time people had to write letters to find out about things; that is still the case actually, but you are privileged today because all you need is an email account! Anyways, here's some shit I remembered that I wanted to mention in the zine: One of my favourite bands today is State Poison in France. Their guitar hero Alex, who also writes the great Ratcharge fanzine, has left the band (temporarily?) and moved to Australia. But the band is trooping on and will record an album in May. Fellow French noisehelmers Warning//Warning has released a debut 7" (5 copies of which came with a 3 kg cast iron extra cover – yes, literally – and my copy is one of those! Thanks Befa!) and is recording a new cassette tape now (March) which will probably not get to me until this is issue is printed. Teo from Firmeza 10 and OTAN has moved to the UK. See reviews for some of the things he's churned out recently (and not so recently). The Wankys has toured the Japan with Chaos Channel. The former is about to release a debut LP, which if you're anything like me will have you biting your fingernails in keen anticipation. Just as the Wankys came back to the UK I interviewed Mr Wanky for MRR, look out for that interview for sure! I think it's in the May 2010 issue. I lied when I wrote in the editorial of More Noize 3 that V/a Downtown Noise punker Vol. 3 were in my hands; in fact it's not out yet! But the good news is that Mr Wanky picked up a few more bands for the comp while in Japan - no less than the mighty Stagnation (my favourite Japanese band), Chaos Channel (my favourite Japanese band, also) and the previously-mentioned PeOPLE (my favourite Japanese band, I swear!). But if you are anything like your punk peers you will probably sleep on this compilation until it is too late, simply because you can only get it through DIY sources. GET INVOLVED. Each band on the comp will have copies for sale. Speaking of which, The Wankys / Chaos Destroy / Lotus Fucker east-coast of USA is tour is this summer. Details of all this is of course in the Wankys interview in MRR (but regrettably, you won't hear about how Mr Wankys earned himself a black eye in Berlin, nor will you read about it here, my lips are sealed ha ha ha). The Wankys and Toecutter is also

is also going to Benelux for a mini-tour end of April. And on that note you should already know very well that the amazing Lotus Fucker's LP is out now and as you should expect of such an amazing band they're constantly getting offers to play gigs. Lotus Fucker has just recorded some more material – with so much great stuff lined up, 2010 looks set to be the year your ears finally gave up! Great news! Merciless Game is also being released on CD (by someone in Malaysia? Sorry if that's wrong, can't remember). Zach's next issue of Not Very Nice fanzine looks set to be the best fanzine this year. Seriously. Otan interview? Wow. Meanwhile Dan from Lotus Fucker is releasing a Chaos Destroy LP or CD which is also set to be a future classic for sure. Collection Not Collection is the title and if I am not mistaken it's an anti-collection of newly recorded versions of all old Chaos Destroy songs to date. Incidentally I am releasing a Chaos Destroy live CD-R, to celebrate the 25th anniversary of the Gerogerigegege release of Tokyo Anal Dynamite. Email me for info. Trades preferably. There is some buzz going on about an old Japanese called Human Gas that sound a bit like Zouo and Kuro, and last I heard was that someone in Napalm (same members as Human Gas) still have the demo. It might mean that you will be able to hear the demo. Meanwhile find a sample on YouTube, you won't regret it. The greatly underrated veteran full-throttle speed manic punk band WARHEAD (Japan) is rumoured to be working on an album. In Sweden, Giftgasattack should be recording an album with the new singer. Herätys is to follow up the GREAT first album with a 7" in the summer – and last I heard was that the band had written 6 new tunes. Fuck what a great sound this band has! The day before my birthday this year, Heratys and Kvoteringen are playing in Gothenburg, Sweden. That's some gig! And you thought Sweden had run out of great hardcore bands! Conclude from Japan has released a "true TERVEET KADET-clone" lathe 7" EP in a very small "friends only" edition. This remarkable record has 13 songs including 4 TK covers and unreleased Conclude rehearsal songs from 1998. Absolutely great stuff indeed. It will unfortunately only be sold in Japan only, but no mailorder. Persistant nerds should be able to get it though. You others who are not nerds, remember that punk means getting involved! In California, where people are slow to respond to letters and trades (wink wink) KURO sorry I mean The Helpless is speeding up its release plans, details of which will be found if you can be arsed to use your brains for a second. I am not sure what is happening to Dead Noise but some of the guys have a new band, or a one-off project (?), called Noise Attack Survivor –by the sounds of it a band that plays homage to 90s Japanese insane Tokyo crusties. Should be good methinks. Fuzkox is another new Southern Californian noise core and with members from the above mentioned LA bands. Todeskrieg is another related band. No doubt the demos all these damn bands will be released sometime this spring and will naturally be properly reviewed in due time. Schizophasia in Canada have a second 7", called "II" like the second TK 7", released by Damaging Noise Records in L.A. ("Limited to 500 copies with the first 100 copies on yellow vinyl available for mailorder"), and it follows in quick succession to the debut 7" on Sweden's SMRT Label. Out of the 100 ltd ed Schizophenia Complete Demos CD-R I released no less than 30 were lost in the post so if you have a copy of this give praise to the gods above (but to be honest I am sure Recordshop Base as well as the band still got copies). Talking of which, Germ Attak is off to Japan this spring or summer or whatever. There will be a new LP in time for that tour. Paintbox is to release a DVD, I think, of live material from 1998 onwards, I think. So is D.S.B., who is quitting after 10 years of radical punk madness, releasing a DVD I mean. Actually make that released (because I see now it actually came out a long time ago, whatthefuck) –oh but the good news is that it also came with a mini-LP. As for breaking-up, D.S.B. said they might do some overseas shows this year ("TBA"), the final swansong if you like. I hate myself for having missed them live. Nerveskade from Portland punk city is touring the US West Coast in May 2010, and for the tour there will be a 12" EP on Black Water and a 2-song single on Iron Lung Records. Delightful news for those that enjoy classical music of the Disorder school. Damaging Noise Records is also to start an offshoot label which will specialize in reissues of classic Mexican HC/Punk albums, demos, and never released stuff. Awesome. Damaging Noise Records current release slate looks something like this: People - Fairy Tale 12" (YESS!!!!!), Control - Live To Destroy Public Places 7" (YES!), Los Angeles Hardcore Punk 12" Compilation (YES!!), ha ha ha. The best thing is that the PEoPlE LP has Fairy Tale tape/cd-r on A-side and unreleased stuff on the flip. But the Control 7", meanwhile, is limited to only 100 copies so you might as well forget about that. There are a bunch of new Silenzio Statico /Lengua Armada releases, namely ILEGAL 7", LA VOZ 7", RAYOS X 7", TUBERCULOSIS 7" and RÁKOSI 7". Lengua Armada and the Spanish label Discos Enfermos is to co-release an LP of the first four Lengua Armada tapes: Asko, Rayos X, Tuberculosis and Poliskitzo. Upcoming Silenzio Statico Label releases are ATAKE DE NERVIOS demo, YA BASTA discography Tape, KRUEL 'Rerecording Terror Tape', another RAYOS X EP, TUBERCULOSIS 12" EP, POLISKITZO / RAYOS X split and POLISKITZO LP. Talking of labels, Sned's kickstarted back into life Flat Earth Records in 2010 on a smaller scale, with free downloads of back catalogue planned and a couple of vinyl re-issues namely Health Hazard and Doom which are aimed to be released in time for the May 28 Scumfest. The distribution is also up and running again, or so I take it. Noisecat has a new promo CD-R, with a familiar looking pussycat on the cover. Systematic Death are coming to Europe again this spring, there may be a flyer in here somewhere. For the tour, Insane Records is releasing a Systematic Death and See You In Hell split-EP that you will no doubt try to get as if your life depended on it (I know I will). Exithippies is back together even if you did not know that they were not. Ltd ed cassette tape on Bastard Rock is due in March/April but forget about it – every release on that label sells out in 5 minutes. South African jetset junkie teenager and Australian scumfuck Nils who made a zine called Kawaii, as well as wrote the critically acclaimed Australian scene report in the last issue of this piece of shit zine – oh whos sent me a letter, see below- has a new zine probably called Kawaii # 2, who knows? Anyway it includes a bunch of stuff I wrote but threw on the floor –Brainbombs interview and some rejected live reviews (recouped into a feature called "Stalking the Wankys"). I should have copies for sale. But they're likely to be sold-out long ago by the time you read this so forget about it (or try me – my contact details should be found below, or failing that somewhere herein). One of the more underrated Japanese noise bands is Tantrum and they are releasing a split 7" with Groaning Groove this spring. Tantrum was AMAZING on the unreleased V/a Noise circus from Japan compilation. They keep being described as Italian hardcore but they sound quite different to Isterismo. There's also another Japanese split vinyl in the pipeline called "The Action" and will include Folkkeiis, Skizophrenia, Intruders and Reject. Should be pretty good, I have heard a lot of good stuff about Intruders (anyone have a spare Intruders tape?). There is a promo video on YouTube if you wanna see what it is about. D-Takt & Rapunk has released a Krossa 7" (see advert on back). I hate festivals. Sorry, I love drinking at festivals but I prefer watching punk bands indoors. On that note, Scumfest 2010 looks amazing – Doom (reformed) and Warcollapse are playing, and if you can hack spending a couple of nights with the worst pack of crusties this part of the world has to offer I will see you there. Punk Illegal in Sweden looks similarly fucking inviting. As I mentioned already these two picknicks might be the subject of More Noize 6. Chaos in Tejas 2010 has a few Japanese bands lined-up that us Europeans will never have the privilege to see, unless we are extremely lucky and/or are willing to fly to Japan and see them, but probably not, I am of course talking of Crow and Bastard. If this was not enough the almighty GAUZE, a.k.a. the best hardcore band in the world, is also returning to the US in 2010. For 40 hours. I have said enough but in the land of plenty that is not enough as they will also be afforded a visit by none other than KRIEGSHOG in 2010. But if you live in Europe, instead of you save up cash to fly to the US how about getting involved in bringing some Japanese bands to the UK/Europe instead? I know it won't happen by clicking a PayPal button nor will it be easy but this is DIY punk we're talking about and if you reverse the calculation of 20 Europeans flying to see five Japanese guys play in the US –what is more cost-effective? D-Clone Europe tour winter 2010 let's make it happen! In other news, a lot of old punk and hardcore bands have reformed, released new material and are on world tours. Some are arguably worthwhile, others not quite. The latest victim/martyr is some old 77-punk outfit called Axegrinder, but that was perhaps a joke? Lip Cream is also playing some shows in Japan, but not with the OG guitar player according to some grumpy old man. Meanwhile some people seem to think demos are a utter waste of time. Others seem to think that new bands are only obsessed with Myspace. Well, fuck your rocknroll history and fuck you. Actually, talking of which ("rocknroll history"), C is a Confuse member new band, according to rumours this might be Passy's new band, with the drummer from The Disclapties. Maybe I am wrong in the member details, but C did play last Friday at some show arranged by the great noisecore band Stagnation, and no other than Loods from Swankys was DJing in between bands. Punk nErdism! WhiTe reFind caTs! While the crisis of the inner punk of old age is being battled across forum message boards and in confused minds worldwide, capitalists are bootlegging old stuff that's been readily available to be downloaded off the internet for years. Typically new bootleg LPs are sold with tags such as "rare". I already mentioned Typhus earlier, the band with future members of Gauze and Stalin, but the list of new bootlegs appears endless. If you are buying bootlegs like this and have a problem with file-sharing or "people [that] got their music collection from "google blogspot" then you are a hypocrite. Actually, if you consider yourself a punk and have a problem with "people [that] got their music collection from "google blogspot" then you deserve re-education along Stalinist principles (i.e. listening to Stop Jap LP until your ears fall off! Or rather, make that Stalin's first LP!) Someone said something about not being a punk unless you own a turn table. Let's update that statement for 2010: "Punks that don't buy fanzines are not punks!" This is particularly aimed at so-called "D.I.Y. distros" (the ones with fancy websites) that absolutely refuse to stock D.I.Y fanzines. "No, we don't trade fanzines anymore because no one buys them!" To be a Hardcore business man. They don't sell fanzines

now. So they say. Pah! I have single-handedly sold between 500 and 1,000 copies of More Noize so far, and online counters suggest that thousands have read the zine online. Try thinking outside the box you morons! People want to know what is going on so take the initiative and remind everyone about the zines you have. If you want to make business consider that for each sale if you add a £1 you're making more cash. Pah! Money. Skit i pengarna dina! Finally, I wanted to add a word on eBay. DON'T SPEND YOUR MONEY ON BUYING RECORDS ON EBAY! In most cases you WILL find the records elsewhere, at some distro, from the bands directly, and at DIY prices and you will help support the DIY scene. I am as guilty as everyone, admittedly, but eBay has effectively a strangle-hold on the punk scene and if it continues there will be dire consequences for all of us. The solution, as always, is DO IT YOURSELF. Personally I have given up on auction sites for old punk vinyls. And what happened??? I keep stumbling across old rarities that I used to look for and at reasonable non-auction prices! Talk about Zen magic shit! Anyway this is starting to be excessive so I'll shut up now. Sorry that I had you read all this shit. I just can't be arsed to edit this text again. If you have something worthwhile to say about your band, zine, distro or anarchist protest let me know and it'll be included here next time. Don't forget: "There must be more than files". Get involved today!

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Thanks to fucker!

Thanks goes to Filip for the SeeYouInHell article, Masken for the Giftgasattack questions and Per for answering the interview, Christina for the Giftgasattack photos, Rafael for the Lastsentence photos, Andrew for the Vaccuum photos, thanks to Robert for the Vaccuum demo, Nils thanks as usual sorry for forgetting to review the latest record you sent me, the same goes for all of you who sent records, they will be reviewed in the next issue, sorry to those that had to wait so long for this issue (Brendan in particular who sent the Neutron Rats demo ages ago), thanks to all zine traders around the world, thanks to those that sell this zine, All Ages, La Vida Es Un Mus, thanks to Keke (your records will also be reviewed next time, sorry!), Cheers MrWanky and band, cheers Sned, Roddy, Rato, Brixton crusties, Hackney hipsters, American Japanese noise lovers, Bjorn at SMRT (record will be reviewed next time, sorry!), Sonny (cheers for trade, record is playing day and night here), D-Takt & Rafunk records (look forward to hear the Krossa 7"!), Seppala for his Motorhead reportage, Poffen for answering my questions about Krig i Hudik, Nils Kawaii for using my shit in his zine (I'll regret it I know), Tom, Sean, Zach, Dan and whoever else I talk with across ten different message boards and emails and fucking Facebooks and Myspace daily, the Aussies at Chaos Night Rider, god dag till Kjell in Norway of course, Profane Existance forum people you are the funniest computer nerds sitting there all day, myself for bothering to fill this space with an idiotic list instead of using this space for something that could be used properly, MRR for having this zine reviewed and for taking my shit contributions, Stuart Schrader I am sorry for my monthly 10,000 word emails that you never ask for, the Russians and Japanese people that haunt Burning Japan, everyone that hates me for "Slobodan Burgher", Wanky Barmy Army, people that contribute to PunksIsHippies, Dennis of course, Phil for publishing my stupid Killing Joke article in his book, Paco for pointing out that Isterismo is the band in the world (I knew that already of course), the people that wrote me letters or emails just to say hi after having read this email, Remy for example, the people at Collective Zine are also a funny bunch, hello, I barely know anyone that listens to punk so this is a bit stupid, hello Andy Punk Shocker, ok that's about all I can be arsed just now and hopefully this space will be covered with text soon....No thanks to BT, British Gas & Electricity, the Waltham Forest London Council, eBay and PayPal charges, the British tabloid media, BBC (seriously - fuck you BBC), the British government, the opposition government and all political parties (with the exception of the Greens, unless they've swung closer to New Labour, again), no fucking thanks to my mobile phone operator (how is it that mobile phones are so expensive in 2010, prices were supposed to come down now when it is massmarket, fuck you ten-fold, I hate mobile phones so much), oh and no thank you London Transport, London innercity traffic, mainstream music record companies for all the shit they produce (good thing it is finally possible to chose not to be influenced by shit mainstream culture thanks to the internet, and good friends), fuck this page will never end. Thanks goes to those that bother to read this fanzine, for all the shitty things in here I am actually quite a nice guy, write me and we'll talk shit! Oh and cheers for the cheap print whatever the printer is called I am hungry. Someone buy me a pint. 2010 the year noisy punk exploded across your eardrums! Fanzine radikal indeed. Bye.

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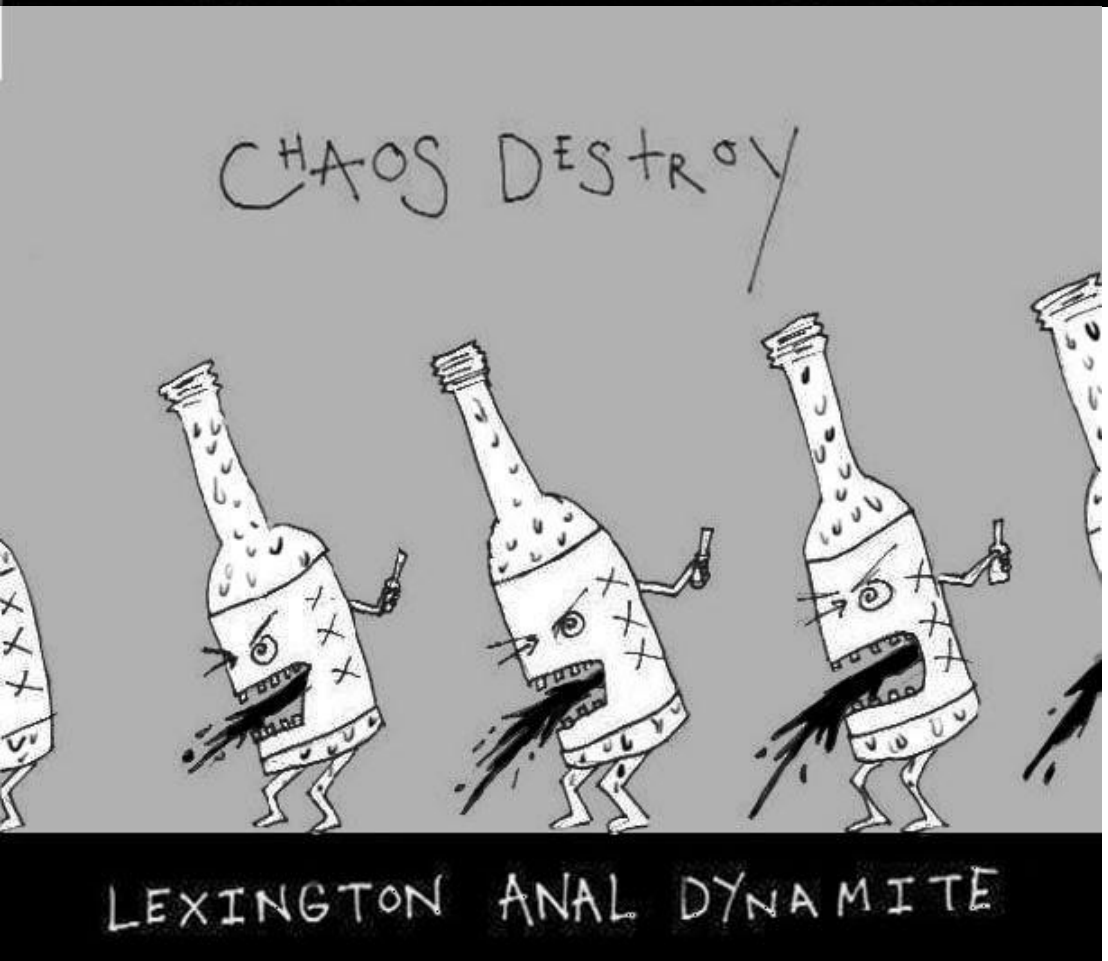

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SEE YOU IN HELL - Brazil tour October 2009

15/10 Sao Paulo - Studio Noise Terror (+ SOCIAL CHAOS, DISKONTROLL)

16/10 Rio de Janeiro - Audio Rebel (+ DISKONTROLL + more)

17/10 Divinopolis, MG - Muraski Bar (+ MALE SPERO, HUMAN HATE, DISKONTROLL)

18/10 Belo Horizonte, BH - open air (+ DISKONTROLL + more)

20/10 Sao Bernardo, SP - Principios Bar (+ SILENCE TEMPEST, MOLLOTOV ATTACK, FORKA)

21/10 Sorocaba, SP - Jose Trujiliano (+ DJERIJA, RETALIACAO)

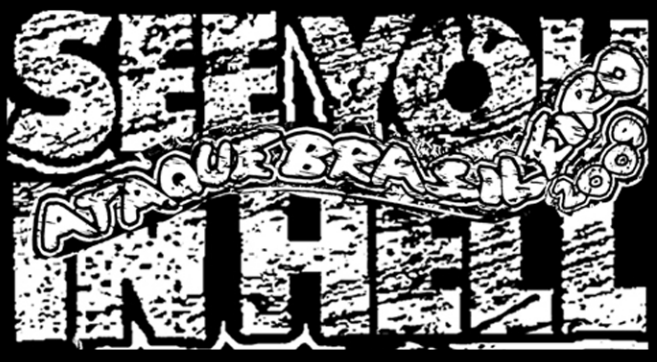
22/10 Pirituba, SP - Covil III Zero (+ TOTAL TERROR DK, SOCIAL CHAOS)

23/10 Itapevi, SP - Chiquinhos Bar (+ TORRENCIAL, PROTESTO AND FURIA, LIXO ATOMICO)

24/10 Sao Paulo, SP - Sinfonia De Caes Fest (+ D.E.R., NERD ATTACK!, LOBOTOMIA + many more)

25/10 Santo Amaro, SP - Warriors Pub (+ MOLLOTOV ATTACK, ARMAGEDOM, KAOS 64)

26/10 Sao Paulo - Espaco Improprio (+ ATROZ, BANDANOS, LOBOTOMIA)



SEE YOU IN HELL, the band I play guitar for, toured Brazil in October 2009 and I am here to tell you more about it. The space is limited so I will not write in detail - you can find the bands I discuss below on myspace and you can check out the photos from the tour at www.seeyouinhell.cz, OK?

So this was our 2nd Brazilian trip, the first took the place in October 2007. Back then it was organized by Fabio from SICK TERROR and we did most of shows back then together with these old Finnish farts called RATTUS (who as we all know are pretty well-known in Brazil as their records were re-released there in the 80s). Later Fabio kind of disappeared from the scene focusing his life more on job, girls and drugs, but we got an invitation for another Brazil visit from Josimas Ramos, who is currently playing guitar for DISKONTROLL (and before he was in EXECRADORES and many other anarchopunk/crust bands back in the 90s).

We did 11 shows this time, the tour started on October 15th the day of our arrival with show in Sao Paulo at Studio Noise Terror. This is a small practice spot/studio run by Diego, who plays guitar in SOCIAL CHAOS and DISKONTROLL. Both bands played this night with us and esp. SOCIAL CHAOS were really killer, I hope that after 2 Euro tours they are not so unknown over here... brutal straight-forward grind/crust machine, check out their debut LP/CD which was released this autumn! DISKONTROLL underwent some line-up changed since our last tour, they have new drummer and new bass-player, I enjoyed their raw punk a lot, they do a typical Scandinavian raw punk/crust shit but with lots of energy and power of South-American bands! For most of the show there was this annoying feedback from mikes (WANKYS fans would love it!), but other than that the show was cool with cca 40 people crammed in really small space. After we waited for few more hours in studio (endless waiting and useless wasting/killing of time - this happens A LOT in Brazil) for the van to arrive and then we drove off to next show in Rio. Next three shows were with DISKONTROLL too, everybody crammed in the van w/5 DISKONTROLL members, girlfriends, friends etc.

Rio de Janeiro - half of the city (Zona Norte) are slums and „no go areas“ for foreign tourists, another half (Zona Sud) is the place of beaches and hotels. We were lucky enough to play in Botofago quarter in the South. Just the day of our gig there was a huge fight in the North between gangs and police, one police helicopter was shot down from the air and 6 cops died, there were also many dead gangsters and even some innocent passerby. In general around 40 victims... welcome to Brazil!

We played in the small club situated in the backyard of the house with record shop in front, maybe 50 or 60 people came. We had really good response and the backline was also excellent, pretty good show in general, also we also sold lots of merch. We went for a pub after the gig for a while and later jumped in the van and drove again to our next destination which was Divinopolis. At this point this was our third night without decent sleeping incl. the flight from Czech via Portugal to SP, so we were pretty beaten down.

After arriving to Divinopolis we went straight to gig place which was bar called Muraski as the show was supposed to start already at 14:00. Of course it was not the case (I think it had started between 18:00 and 19:00) so we went to eat and then killed some more time. MALE SPERO were local raw punk band, not very tight and with many equipment problems. HUMAH HATE followed, guys in their 40s or maybe even more, typical Brazilian raw thrash metal, OK... DISKONTROLL were really great this night, tons of energy and the crowd went nuts. But during their set there was huge rain outside and suddenly this big flood of water started to come down through one of the lights in the ceiling and the club was completely flooded in matter of minutes... music stopped and it seemed that it will be end of the gig. Luckily later it got resolved somehow and the water was swept away (well most of it, but the dance floor was still wet) so DISKONTROLL continued their set and we finished the show in front of already tired but still enthusiastic audience. This was also the first show with many distros, most of them selling home screen-printed bootleg T-shirts and CD-Rs. There were almost 100 people at this gig incl. the bands and we had finally some good sleeping in the kitchen of the gig.

Belo Horizonte was the last show of this out-of town trip, the original gig in rock club was cancelled just few days before the tour but some other guys decided to make a last minute open air show in the city centre with free entrance and lots of local bands. When we arrived the place looked crazy: it was straight under the bridge with homeless guys around and smell of piss everywhere. Later it got filled up with dozens and dozens of mostly young anarchopunx and metal-heads, also with some junkies, rastas, gangsters... an interesting mix! Some local bands, whose names escaped me (there was no poster for this show), played, then it was DISKONTROLLs turn. Again killer set! There were some fights since the start of the fest, but everything erupted when local TV crew arrived. Maybe they wanted to have some interesting footage for evening news and they for sure got it as the mob of punx attacked them and kicked them away from the place. When this finally calmed down and DISKONTROLL started to play again, somebody spot a nazi in the audience and everybody started to hunt this metal-head guy (who was the supposed nazi) around the bridge... When we played there were less people but never mind, it was still pretty good gig and the sound was amazing again.

After the gig some of us got drunk and then we drove back to Sao Paulo.
The tour has continued with more shows in Sao Paulo area. From these original 11 gigs of the tour we played 8 of them in Sao Paulo state (which has like 50 million inhabitants or so) as the 3 shows in Brasilia/Goiania area (which were supposed to be organized by Mingau from DEATH FROM ABOVE) were cancelled just few days before the tour. So Josimas had to find replacement for them, which he did, but all gigs were is SP area. It was OK as there were no more long drives, but on the other hand it was maybe too much as there was not so big audience at most of them.
Ricardo (drummer of ARMAGEDOM) took us with his van to Sao Bernardo do Campo where we played in fancy looking rock club Principios Bar. The other bands were some kinds of BIOHAZARD/mosh metal clones apart from MOLLOTOV ATTACK who played really good sounding old school Brazilian punk but with more recent sound. This was really funny show as the mosh metal-heads were taking photos with us all the time and dedicated songs to us when playing (beating their chests screaming something like "SEE YOU IN HELL our hardcore brothers!"), but when it was our turn they took all their expensive backline away and we had to play guitars through vocal monitors... Of course this has sounded like shit in this huge club for like 300 people (there were 50 maybe). I don't know how does it work in your town, but over here when we have an overseas band playing and they have no gear we do borrow them our own...
As the plan was to drive from every gig back to Josimas place to sleep we decided that change of flats is in order - his dog was shitting everyday on the floor and we could not stand it anymore. After one phone call to Fabio everything was arranged and it was decided that after the Sorrocaba show we will drive straight to his place and spend rest of the tour there. The gig in Sorrocaba took the place in this extremely small practice room built on the roof of bar. There was space for 20 people maybe, but I guess we crammed twice as much inside. Needless to say it was almost impossible to play there and we had to cut our set in the half as it was just whirl-wind of legs, hands, bodies flying in the air etc... really enthusiastic audience! We got completely wasted afterwards, there was vomiting from the driving vans window and other drunken debauchery. In the morning hours we finally woke up the sleeping Fabio and occupied his flat after getting lost in some pretty rough neighborhood of Sao Paulo.
Next day we played in Pirituba and we went there by train as Ricardo could not come. Show was organized in new space called Covil III Zero opened just few weeks before our gig. Cool place run by ex-ROT drummer (also their singer Marcelo came this night to see us). First band was TOTAL TERROR DK with ex-SICK TERROR singer and bass-player playing ultrafast extreme HC w/screaming vocals. The singer is supposed to be pretty big name in Brazilian emo scene, well known thanx to his another band called DANCE OF DAYS (emo) and shop of the same name. TOTAL TERROR DK seemed to be like his "back to the roots" band. SOCIAL CHAOS followed, again, killer set of grinding crust brutality! We had the best sound of the tour this time, really raw and violent thrash sound like old school German thrash metal bands and we enjoyed the gig a lot despite the small audience.
Itapevi show was in some fucked up part of the city in cheap bar, the first thing we heard from some gig visitor was "What are you doing here, it is very dangerous here!" Anyway, the show was good despite some problems with one drunken asshole dancing violently and falling down on the stage all the time, we kicked him out and later in the night he kind of apologized. Another annoying thing was the dozens of people taking the photos all the time during our set and if I write "all the time" I really mean it. There were like 10 people standing in front of the stage constantly taking photos... we felt like at fashion show, not punk gig. But in the end it was OK, people seemed to enjoy it and also they seemed to be shocked that band from Czech came to play in their neighborhood.
Saturday show was festival in space called Cicas, which is squatted place in North of the city, the fest was called Sinfonia de Caes and around 15 bands played. The start was already at noon, but Ricardo and Josimas arrived to pick us up 5 hours later so we saw only few bands like D.E.R. (ex-SICK TERROR drummer, ultra-fast insanity), NERD ATTACK! (Brazilian LIMPWRIST) and of course LOBOTOMIA, who were drunk, but great as always... They are more thrash now than before, but still play killer old songs like "Lobotomia" or "Mosh to Die". They were in Europe for the first time in summer 2009, so maybe you saw them, if not don't miss the other chance as they will come here again in August 2010. The atmosphere of the fest was really relaxed, the place was nice and the organization was perfect. There was this usual Brazilian mix of punx and metal-heads with few hundred people in attendance. The only downfall was the free entrance as we got no money for this show. Our gig was probably the best of the tour with lots of slamming and stage diving and people singing our lyrics (in Czech!). I liked it a lot!
Second to last show took a place in south part of Sao Paulo in some poor area with huge factory nearby. We were told crazy stories about this punk gang following KAOS 64 back in the 80s (and today as well maybe?) causing troubles and fights, but in the end their fans were like 10 or 15 young kids who left straight after their set. The place was called Warriors pub and it was dark inside all the time with stupid red lightning, not very comfortable so we were mostly sitting and drinking outside. SOCIAL CHAOS could not make it so MOLLOTOV ATTACK started, then ARMAGEDOM with new singer - we saw them many times before both in Europe and Brazil, what do you want to hear... raw Brazilian raw punk/thrash, total legends of this style! KAOS 64 played with only one original member, the singer, who looked really old, the other guys were much younger thrashers... mid-tempo punk with tired vocals, maybe their 80s stuff sounded better? Still I liked them, but shorter set would be more welcome. We played last for almost nobody as the audience was basically the other bands + maybe 20 more people. Last show of the tour took the place in Espaco Improprio, where we played already on our previous Brazil tour. This is some kind of anarchist/autonomous meeting place, infoshop and café with small gig place in the cellar. It was Monday show and there was a huge rain in the afternoon, so again, not many people showed up, maybe 20. The line-up was pretty good though with ATROZ and BANDANOS (two newer thrash bands, both pretty good, BANDANOS toured Europe in summer 2009) and LOBOTOMIA, who were again fucking great. We had a good response and sold some stuff mostly to other bands members, so it was OK in the end and we got vegan chocolate cakes after the gig too.Fabio's friend (and RATOS DE PORAO roadie) Beavis got us a van and professional driver to drive to the airport as we did not wanted to miss the flight, later we said goodbye to everybody and that was it.
As you can see touring is not fun all the time and sometimes it is safer and more comfortable to be a part of this international DIY hardcore/punk... whatever scene just sitting at home glued to your computer's screen posting blogs and discussing at message boards, but hell, who cares, experiences like these make the life interesting! Currently (Nov 2009) we discuss another overseas tour for August 2010 (no, not to Brazil again), check out our website for more details later. Also in 2010 there should be two new split EPs of SEE YOU IN HELL - one with LOBOTOMIA and another one with SYSTEMATIC DEATH (they will come to Czech/Slovakia/Austria for 3 shows total in late April). Also another repress of our split EP w/CROW is on the way. Everything will be released like always on Insane Society Records (www.insanesociety.net).Thanx to Josimas and all the other people who have helped us in Brazil and to Tony for printing this shit in his zine! // Filip
www.seeyouinhell.cz www.myspace.com/seeyouinhellthrash PS We have some T-shirts left from the tour, drop us a line if you want to buy one, they are cheap!

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GIFTGASATTACK

I had heard about Giftgasattack many times. They seemed like just another of those damn neo-d-takt bands released by D-Takt & Råpunk Records in Sweden. Boy was I wrong. I think seriously there's less than five bands outside of Japan with such noise and such power and such passion for raw noise onslaught punk. Giftis is clearly a force to be reckoned with. I think my interest in the band started by getting one of the early vinyls after MrWankys had told me about the band. The Wankys were interested in touring Sweden after finally finding at least one other band in Europe that like themselves played a sort of distortion to deafness noise. That band was Giftgasattack of course. I was intrigued and tracked down the vinyl's which revealed some sort of Disclose inspired d-beat. Rehearsal, live and unreleased demo recordings circulated the internet and on one or two of these the full onslaught of distortion and noise was fully revealed to the listener. I suppose few people bothered to listen to that damn noise. One reviewer wrote that it was the worst piece of shit he had ever heard. Which is a sure sign that you've made it, if any. Incidently, or perhaps not incidently at all, there is a Giftgasattack upload on the internet that is not them at all but the first Ferocious-X 7" with incorrect mp3-tags. Well, anyway the Wankys went to Sweden for a short tour with Giftgasattack in 2008...

Just before this tour, I guess, Giftgasattack had recorded some songs for a CD-R release. This recording managed to perfectly bridge the gap between the production of the split 12" (where they sound just "like any other d-beat band" as former singer Rabin later told me) and the noise and distortion of rehearsal recordings like "second recording 2007" and the effect was a release that I think in all seriousness equals some of the monumental Japanese uber-noisy releases that everyone goes on about. Drums are strikingly clear and sound like something straight off Discharge's Why 12" LP, guitars sound as if played by Bones on Discharge's Hear Nothing See Nothing Say Nothing LP with trademark solos, but with an addition of FUZZ of exactly the perfect guitar sound for this style (think somewhere Gloom meets Disclose blah blah blah), Rabbin's vocals sound reminiscent of Kawakami from Disclose... personally I think this is better than Disclose (there goes my credibility, but I don't care!) Giftis songs are stripped down to the basics, then upgraded with several layers of riffs, fuzz, bass melodies, noise, clear drums, choruses, screams, dual vocals, tempos beginning, tempos breaks, the end result is just entirely amazing!.

I was very lucky to see the band shortly after the CD R had been recorded for The Wankys had invited the Swedes to the UK for a mini tour in January 2009. That loud Sunday night spent in Brixton I got the first taste of something that is sure to develop into tinnitus in the near future. Which made me come up with the crap joke: "the band last night was so damn loud and so damn good it is the last thing I will ever hear". My ears were still ringing 2 weeks after. Cheers. Seeing this ensemble play live with so much conviction and sheer raw power and passion in the music/noise you had to be an idiot not to get into it: the 25 people that bothered to show up on that rainy Sunday night went bonkers when Giftis played... There are people who talk about Western bands being inspired by Japanese bands blah blah, or bands nowadays copying some old band's sound blah blah, point is it does not matter if it is done with such level of conviction that you must believe the music is real. This is exactly what I get from the best punk and hardcore bands. The contrast is when some band don't not even seem to be convinced themselves. They just stand there looking at the watch. Hey there fellow, come with me to the bar instead, and save us both the fucking humiliation! You know what I mean? Anyway...

Ever since January 2008 I wanted to do a long good interview with these fuckers, but it sort of never happened. Chris Agitate got there before me and it was silly to do an interview with the band so close to that issue of Agitate... Next thing Giftgasattack were included on Mr Wankys V/a Downtown Noise Punker Volume Two compilation and I think the two songs provided by them were the best on the whole damn compilation (and that is a understatement because every band on the compilation absolutely killed it). During the year a few little bits of information filtered down to me about the band. The second singer had gone traveling somewhere. Founder of band and singer Rabin left the band and closed down his Warsong label/distro ("just so fucking feed up with all this shit" he wrote me). The CD-R recording I mentioned above got re-released as a 7" last year. Kind of ironic that it got delayed and released when the band line-up was falling apart. But I guess there are 10,000 similar stories in history of punk. By the way, I can't seem to get my vinyl 7" to play the sounds just as clearly as my CD-R does, but I think that is my record player's fault... Either way Per told me the band is still on regardless and the band was writing new material for the album, which had a working title of 'Noise Hero'. I think. Fuck I forgot. Nevermind. Granath passed through London one stormy weekend but we managed to miss each other. Per came through London with another of his bands when I had to stay home to care for my daughter...But then a few weeks later this Giftgasattack interview appeared on my childhood friend Masken's fabulous Swedish-language punk blog ("Blogg As Fuck"), and reading it I realised that all the questions I had scribbled for a Giftgasattack interview were more or less already answered here so there's no need for me do anything!

This was originally in Swedish and I have just made a rough and ready translation to English (any mistakes in meaning or language are therefore mine). As you will find out if you can be arsed to read the interview the band has got a new singer and several releases planned and plans for going on the road. The first show of the new line-up was in January 2010. The photos of Giftgasattack are from that show (all taken by Christina Blom, reproduced with permission). By the time this is out Giftis and their old pals the Wankys will have played together at the Berlin punk centre KOMA sometime at the end of February. Rumours have it Giftis is keen to play the UK again, please get involved and make it happen.

Thanks to Masken, Per, Rabbin, Granath, MrWanky and Christina.

PRODUCING SHIT AND MASSPOLLUTION

Geniuses or crazies, music or noise? Well it is up to you to decide… Personally I have learnt how to love Giftgasattack and through them (and More Noize zine) several other really good "noise" punk bands. I am not going to try to hide that I did not like the first split 7" at all when it came out, but after awhile it begun to grow on me more and more. The subsequent split 12" and the own 7" both fit like a glow when they came out. So fucking good! I was a bit curious so I sent a bunch of questions to guitarist Per who answered with record speed… And they have a bunch of stuff coming. Candy. Fuzzzzzzzzz / Masken

Masken: The story behind Giftgasattack?
Per: Gga started late 2007, can't remember exactly when it was. Whole idea is old and it was Tallen (vocals on split 7" and 12") and Rabbins project from the start about a raw band that would sound Japanese but they did not manage to find any members or do anything with the idea until I started by winter -07. Erik (first bass player) had begun to hang out with us in Göteborg and decided quite simply to move from Grums to Rabbins and Tallen's flat in Lövgärdet outside of Angered. With Erik came a drum kit and guitar speakers and he also brought with him a rehearsal studio for us in some parking garage out there. Out there somewhere the misery begun.

Masken: What kind of people is running GGA now? There have been a gang of members interchanging no? Årre is in the band now no? And Memfis?
Per: There have been a number of bass players changing and yes now last we changed vocalists. After Erik moved to Klippan we thought that he would not be able to focus on the band and because we were starting to develop too much for his style that he quit just before our second show sometime. We got Maiko from Vixenish (Yokohama, Japan) to play with us on the short tour we made at the end of 2007. This worked really well and if she had lived in Sweden she had been an obvious choice for us but as she lives in Japan obviously that was not going to happen. At this stage we wanted to put more efforts into the band and play as much as we could, this is still the case even if there are some lingering problems that hold us band sometimes. When Maiko had gone home we wanted her girlfriend to play bass for us but she wasn't into it and we had shows booked. We asked our friend Tom (Project Hopeless) if he would consider playing with us and he said he would. As with Erik Tom's musical preference was a bit at odds with what we wanted so he left us after two shows. We had just booked studio time with our friend Pontus (Agrimonia/Martyrdöd) in our rehearsal studio so we were forced to find someone that could learn quickly and put a personal touch on what we wanted to achieve. Granath (drums) plays in Motorbreath together with Memfis and since we play råpunk in the style of Disclose/Discharge and Memfis is into that it just seemed a given choice and it proved to be a fucking great leap forward for Gga in terms of song writing and execution. Hereafter have also Rabbin left us because of personal problems and because he said that he was feed up with the band and at that point we only had one singer left (Hogge) … the whole of summer 2009 the band was on hold as people were out in the world travelling. Because Hogge is never in Sweden, he travels around Europe behaving very badly, we were forced to rehearse on our own as a tree-piece for a long time. We tried with Henka (Discover) during one rehearsal and that was great but he had no plans of moving down to Göteborg so that was not going to

happen. Årre moved down to Gbg in September 2009 and as he's a veteran I asked him and that was the way it went.

Masken: How come you changed the sound picture between the first split-7″ and the own 7″? Seem to remember having read that you were the most happy with the sound on the first? Personally prefer the later sound the best…
Per: Well what can I saw, natural evolution and change of musical equipments are probably the most likely reason. Songs demanded more and better sound at the very same time as we lost the rehearsal studio at Lövgärdet when Erik left the band and we had to start rehearsing in my other studio that I share with my other bands where I have my own equipment. I like the sound of the split-7″ because it is raw and without compromise. It was how we sounded at the time and I like it. Later recordings have been so-so and it is difficult for us to equal that first recording. Then it is true that I have upgraded my pedal-arsenal from the split 7″ to the 12″ and then again for the 7″, so now it is sounding the way I think we should sound right now. There is no decided master plan of how Gga should sound, only that it should be raw and influenced by Japanese and English d-beat-noise.

Masken: How many recordings have you done? There are a few circulating on the internet… By the way how come you removed one song from the promo CD-R on the new 7″?
Per: We have probably made all-in-all five-six recordings… not everything have been used and we have thrown-out songs and remade and improved some. As I mentioned earlier it has been very difficult for us to catch that feeling and the sound that best portrait what we want to get out. You can drench the sound with as much distortion as you want but if you don't know how you want to do it it won't be raw that's for sure. What we are doing now (own 12″ on D-takt and Råpunk rec) is yet another step in the musical evolution Gga takes for each release. It is quite interesting to compare the earlier material with what we're doing now because it is so different and at the same time so primitive and well-played at the same time. The last song on the promo is from an older recording of a song from the split 12″ so we did not want to include that, it was included before because it was funny and unexpected because that song differed from the rest in terms of sound.

Masken: All of you are members if a lot of damn bands, is GGA a high priority? You do seem to play a lot out compared to some of your other bands.
Per: I'm in a number of bands yes but it does not disturb Gga activity. But sure, I prioritise Gga a lot because it is very important for me to play this music with this people. Memfis and Granath play in Motorbreath and they do play sometimes but not very often so that has never influenced either. Årre is singing in Glöm dä! But as he lives here now he is not rehearsing very

often with them but travels up once a month to put vocals on new work. Hogge does not currently have any other bands and is currently a stage builder in Oslo so at least he is closer to us nowadays.

Masken: How is the punk scene in Göteborg do you think? It seems as if everyone that play music have a lot of fucking projects and share members with each other? Nothing negative meant by that. How is the growth from below?
Per: The scene is as usual, most of it stinks. I want more raw bands. Today it is us, Slaktattack, Aggrenation, Insidious Process, Dörrterror and Leda that are flying the flag. Both the pros and the cons is that the scene down here has politicised even more during the last years of the 2000s. Positive because it drives enthusiasm and puts into contexts things you can do with your life to be more active. Negative is how pointing fingers and PC-baiting is now in sniffing around people's arseholes when it should be more important to discuss the way for us to go forward. Bring forth understanding and discussion instead of pointing fingers and judgments. No one is born perfect and all of us can change. Overall I think the scene is good, but there are a few bands and most of them sound like themselves and have an own sound. I am very interested in the new project of the one half of Vicious Irene. It is råpunk as fuck like nothing I have heard. That there is a lot of band member incest does not disturb me so much as it makes it easy when you need help quickly and to know how you will work well together with. But it should be mentioned that there are many people in Göteborg with interest in music so we will probably see a couple of new bands during 2010 and that is always to be welcomed.

Masken: To me as an outsider it seems as the Göteborg punk scene today is fucking more political than what it was 10-12 years ago. Is this the case or is it simply a matter of the grass being greener on the other side of the fence?
Per: Yes it is entirely the case for sure. Both Punk Illegal and Spatt are fighting to give manners to the chaos punks and improving the world at large. But as I mentioned above there are both pros and cons with this phenomena. A lot of things opened once Spatt fixed Underjorden in Gamlestaden and helped unite the various libertarian elements in the city.

Masken: It feels a bit as you have added some new blood to the noise-ghetto and that there are now starting to appear bands around the world after your example. Or is rather the case that this style of punk is receiving a lot more attention nowadays?
Per: Well no this is not because of us directly, it is more linked to the Japanese d-beat trend and the old noise-punk classics like Swankys, Gai, Confuse and Disorder, Chaos UK, Chaotic Dischord that younger people have discovered now and have got hooked on. Noise-punk is super-big in the US now and there are shitloads of bands over there that are really good. Merciless game, Lotus Fucker, Morpheme, Chaos Destroy are all new, young bands that love noise and which are touring regularly. I really don't know why there is such excitement around the phenomena right now but anyway I welcome it.

Masken: You do have some new records in the pipeline if I understood it correctly, amongst others a split with Besthöven. What more was there?
Per: Yes a split 7" with Besthöven is already recorded. Now we're only waiting for Fofao to get his thumb out and record new songs because he has apparently already used all the songs initially earmarked for our split. We are very keen to get this out as soon as possible as some of our best songs are from this recording. We have talked with Benny and Up Yours Records about the release and he seems to be game. Right now we're rehearsing for our to be released 12" on D-takt &

& Råpunk. It is going to be a 45 rmp twelve inch with 10 songs, something akin to our "Why?" When it will be released we don't know since we have got delayed in the plans by all the mess that has happened to the band the last year. But we are going to record it early 2010 anyway. We have coupled with Nödvärn to do a split 12" with them and a subsequent tour with them. That is going to be really great. Personally I would like to do some tours and play shows as soon as the LP is released. We have talked with Toda from Berlin who plays in Peacebastard and we're going to do a little trip with them it is said.

Masken: You are completely obsessed with Japanese punk and have over been there a few times… What is it that makes Japanese punk so special do you think?
Per: Well no, do you think I am obsessed? I simply think it is healthy idolatry, hahaha. No but yes I have to admit that Japanese råpunk is close to my heart. They don't do anything half way and they dare to really and properly push the boundaries. Usually they sound the way that yourself want to sound and that is cool. I was there early summer 2008 with Rabbin for about two weeks and after a trip like that you will know what matters. Want to go back as soon as it is possible but it is a bit tight for my economy right now. A trip there is not exactly cheap. Something I thought was cool was that the band's sound exactly as they do on records and in the Nordics you are not exactly used to that. Swedes should concentrate more on how it sounds when you're playing live I think. To try to find a niche and create a unique sound.

Masken: Back to GGA… In Tony's "More Noize" I read that the aim with GGA was "to play as loud as possible and never allow the feedback or the distortion to quiet down between the songs". Have you succeeded with this do you think?
Per: Yeah Tony came and saw us in London last year. He's a nice guy. The aim of the band is rather to make awesome disriffs and to get a Japanese-touch on it all but of course there should be noisy as fuck between songs and no talking between songs just bang on with all the songs in one long sequence. Discharge-seriousness for fucks sake!

Masken: What the hell is needed to make such fucking guitar sound? Assume it is not as easy as it sounds? There's a fine line where it all just becomes noise…
Per: An interest in different sounds is required and then you will have to play around a little with distortion and overdrive. I play with a whole bunch of pedals that are carefully placed and they do theirs for the sound. Many people perhaps think that the only thing you need to do is turn on the distortion as hard as possible but that does is not the case you have to fix and check with settings on the speaker and the pedals in order for it to produce maximum pressure even if it is super-distorted. Gauze said it so nicely a bunch of years ago: equalizing distort.

Masken: Any final words!
Per: Peace/Noise/Punk/Life!

CHAOS AND DISORDER FUKKED UP NOISE

FANZINE REVIEWS: **Cubesville 7 (UK, 2010)** Cubesville is an old UK zine and Sned just posted the back issues on Punks Is Hippies, with a note saying that a new issue has just come out, 15 years after the last issue. Straight on the cover there is a statement saying that this is 'the zine that dared to reform' and that set the tone from the start. So the premise of the zine is that it only covers bands etc that were around 15 years ago, reasoning that since every band that ever recorded an EP have reformed this zine has reformed, adding that the zine will likewise not be the real thing but just another old nostalgic cliché. HILARIOUS! Clearly, here is a zine that does not itself seriously. Which is oddly refreshing in 2010. The writing is excellent. From all the zines reviewed in this issue this is the one that I could not put down until I had read it all. Simple straight forward no nonsense style with a lot of wit and jokes etc. I mean look at More Noize, that guy who does that is so fucking pretentious with all his fancy words and over-long reviews. By contrast, I really enjoyed reading Cubesville. I even found the Amebix interview great fun. The Wankys review was hilarious, spot on! Ok, I'll shut up now or else I'll spoil it for you. Buy it now. I saw that they're selling this at All Ages so buy it there I reckon.

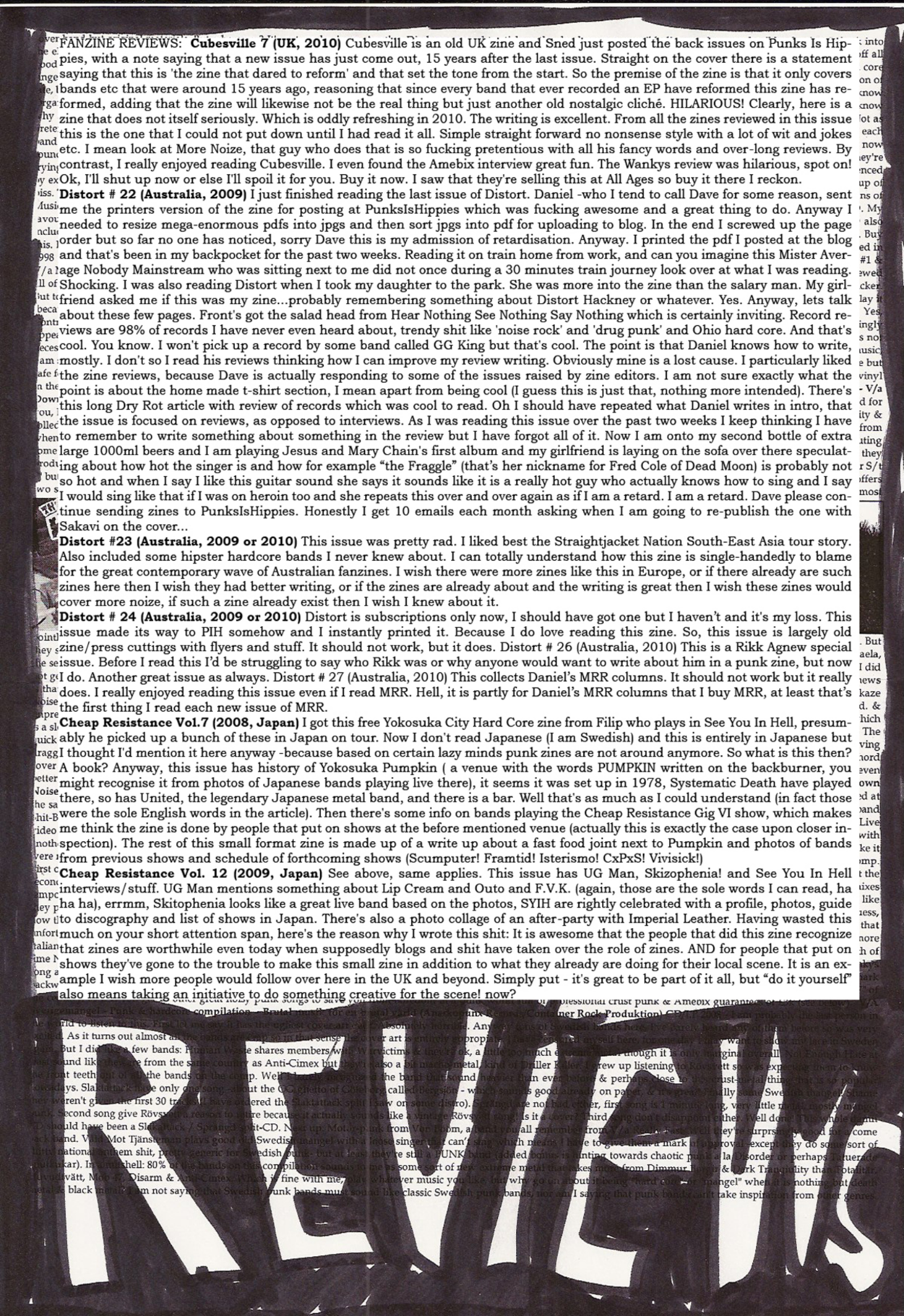
Distort # 22 (Australia, 2009) I just finished reading the last issue of Distort. Daniel -who I tend to call Dave for some reason, sent me the printers version of the zine for posting at PunksIsHippies which was fucking awesome and a great thing to do. Anyway I needed to resize mega-enormous pdfs into jpgs and then sort jpgs into pdf for uploading to blog. In the end I screwed up the page order but so far no one has noticed, sorry Dave this is my admission of retardisation. Anyway. I printed the pdf I posted at the blog and that's been in my backpocket for the past two weeks. Reading it on train home from work, and can you imagine this Mister Average Nobody Mainstream who was sitting next to me did not once during a 30 minutes train journey look over at what I was reading. Shocking. I was also reading Distort when I took my daughter to the park. She was more into the zine than the salary man. My girlfriend asked me if this was my zine...probably remembering something about Distort Hackney or whatever. Yes. Anyway, lets talk about these few pages. Front's got the salad head from Hear Nothing See Nothing Say Nothing which is certainly inviting. Record reviews are 98% of records I have never even heard about, trendy shit like 'noise rock' and 'drug punk' and Ohio hard core. And that's cool. You know. I won't pick up a record by some band called GG King but that's cool. The point is that Daniel knows how to write, mostly. I don't so I read his reviews thinking how I can improve my review writing. Obviously mine is a lost cause. I particularly liked the zine reviews, because Dave is actually responding to some of the issues raised by zine editors. I am not sure exactly what the point is about the home made t-shirt section, I mean apart from being cool (I guess this is just that, nothing more intended). There's this long Dry Rot article with review of records which was cool to read. Oh I should have repeated what Daniel writes in intro, that the issue is focused on reviews, as opposed to interviews. As I was reading this issue over the past two weeks I keep thinking I have to remember to write something about something in the review but I have forgot all of it. Now I am onto my second bottle of extra large 1000ml beers and I am playing Jesus and Mary Chain's first album and my girlfriend is laying on the sofa over there speculating about how hot the singer is and how for example "the Fraggle" (that's her nickname for Fred Cole of Dead Moon) is probably not so hot and when I say I like this guitar sound she says it sounds like it is a really hot guy who actually knows how to sing and I say I would sing like that if I was on heroin too and she repeats this over and over again as if I am a retard. I am a retard. Dave please continue sending zines to PunksIsHippies. Honestly I get 10 emails each month asking when I am going to re-publish the one with Sakavi on the cover...

Distort #23 (Australia, 2009 or 2010) This issue was pretty rad. I liked best the Straightjacket Nation South-East Asia tour story. Also included some hipster hardcore bands I never knew about. I can totally understand how this zine is single-handedly to blame for the great contemporary wave of Australian fanzines. I wish there were more zines like this in Europe, or if there already are such zines here then I wish they had better writing, or if the zines are already about and the writing is great then I wish these zines would cover more noize, if such a zine already exist then I wish I knew about it.

Distort # 24 (Australia, 2009 or 2010) Distort is subscriptions only now, I should have got one but I haven't and it's my loss. This issue made its way to PIH somehow and I instantly printed it. Because I do love reading this zine. So, this issue is largely old zine/press cuttings with flyers and stuff. It should not work, but it does. Distort # 26 (Australia, 2010) This is a Rikk Agnew special issue. Before I read this I'd be struggling to say who Rikk was or why anyone would want to write about him in a punk zine, but now I do. Another great issue as always. Distort # 27 (Australia, 2010) This collects Daniel's MRR columns. It should not work but it really does. I really enjoyed reading this issue even if I read MRR. Hell, it is partly for Daniel's MRR columns that I buy MRR, at least that's the first thing I read each new issue of MRR.

Cheap Resistance Vol.7 (2008, Japan) I got this free Yokosuka City Hard Core zine from Filip who plays in See You In Hell, presumably he picked up a bunch of these in Japan on tour. Now I don't read Japanese (I am Swedish) and this is entirely in Japanese but I thought I'd mention it here anyway -because based on certain lazy minds punk zines are not around anymore. So what is this then? A book? Anyway, this issue has history of Yokosuka Pumpkin (a venue with the words PUMPKIN written on the backburner, you might recognise it from photos of Japanese bands playing live there), it seems it was set up in 1978, Systematic Death have played there, so has United, the legendary Japanese metal band, and there is a bar. Well that's as much as I could understand (in fact those were the sole English words in the article). Then there's some info on bands playing the Cheap Resistance Gig VI show, which makes me think the zine is done by people that put on shows at the before mentioned venue (actually this is exactly the case upon closer inspection). The rest of this small format zine is made up of a write up about a fast food joint next to Pumpkin and photos of bands from previous shows and schedule of forthcoming shows (Scumputer! Framtid! Isterismo! CxPxS! Vivisick!)

Cheap Resistance Vol. 12 (2009, Japan) See above, same applies. This issue has UG Man, Skizophenia! and See You In Hell interviews/stuff. UG Man mentions something about Lip Cream and Outo and F.V.K. (again, those are the sole words I can read, ha ha ha), errmm, Skitophenia looks like a great live band based on the photos, SYIH are rightly celebrated with a profile, photos, guide to discography and list of shows in Japan. There's also a photo collage of an after-party with Imperial Leather. Having wasted this much on your short attention span, here's the reason why I wrote this shit: It is awesome that the people that did this zine recognize that zines are worthwhile even today when supposedly blogs and shit have taken over the role of zines. AND for people that put on shows they've gone to the trouble to make this small zine in addition to what they already are doing for their local scene. It is an example I wish more people would follow over here in the UK and beyond. Simply put - it's great to be part of it all, but "do it yourself" also means taking an initiative to do something creative for the scene! now?



Evil Minded 4 (USA, 2009)
With Deprogram, this is my favourite zine from the US and probably in the world today. Oh shit, that's not true there's also Ploppy Pants, DISTORT and well many more. Oh well, nevermind. EVIL MINDED FOUR looks great and reads great. Have you seen the cover artwork? Fucking awesome! Best of all I thought were Tom's starting rant about zines and the internet etc. I agree 100% with what he writes there. I hope people that love punk music will read it and understand the points made. As usual I get a lot from Tom's passionate writings about his favourite bands, in the section Unknown and Underrated I now have a handful of recordings I JUST HAVE TO HEAR! But obviously what I was the most looking forward to was to read the interviews with Kriegshog and Morpheme. The interviews are kind of short and not as informative as I would have liked them, but the layout more than makes up for it. I know that for the most part simply getting some bands to agree to do an interview in 2010 is difficult. And if they agree to do interview, to get the answers back during the time zine editors are still interested in doing the zines is also a major issue. This is particularly so for those that want to interview Japanese bands in English, I think, what with the language barrier and all. Talking of which, Spanish hardcore band Botellon de Castigo is a band I never heard of before but the interview is presented in bi-lingual sections which is cool (though to be honest it took me like 5 minutes to understand where I was supposed to read HA HA HA!) The photo spread is AMAZINGLY hot, if I was not living in a house where the other adult is against the idea of punk posters all over the damn place I know this spread would be placed somewhere where I could watch it every damn second of my day at home. Reading about a band that I don't necessarily like tends to make me want to check out the band again just to be sure I had not made a mistake, I think that's the point I tried to make about ZOE (interviewed in Deprogram, in some previous issue of mine) (I have not yet done so though, fuck). I need to check out Hellkontrol again. FINALLY, in stark contrast to me, Tom seems to be selective in reviewing things -I simply don't have the will-power to only include the really great stuff, but instead I just write about almost any old shit- but Tom doesn't! Moreover, it amazes me time and time again how Tom can find out about all these great zines and records that he writes about, and it means following up on recommendations from Evil Minded is a full-time job! If you are in a band send Tom your tape now, if you do a zine send it to Tom now, if you are into punk buy his zine now. If any Londoners want a copy I do have ONE spare copy of this zine, first come first serve...come to think of it, I also have ONE spare copy of Deprogram # 1. I will give these zines for free to the first two Londoners that write me asking for them, hurry hurry! This is how I reward people that can be arsed to read what you are holding. There are many incentives to reading fanzines don't you know?

A Network of Friends 3 (Omnibus zine, UK, 2007) A Network Of Friends #3 is an omnibus zine co-ordinated by Ripping Thrash. 100 x A5 pages! Contributions from the following zines: AGITATE, ATTITUDE PROBLEM, BORN CAUGHT, DOMD, GADGIE, HEADWOUND, INITONIT, RIPPING THRASH, TOILET PAPER BIBLE & WHY. Interviews with KISMET HC, FRAMTID, RAJOITUS, KVOTERINGEN, LIES FEED THE MACHINE, GENERACION PERDIDA, CONSTANT STATE OF TERROR, THE MINGERS, AFTER THE BOMBS, BALLAST plus the usual stuff like reviews, rants, tales, tour diaries, gig reviews and scene reports that you'd expect from so many different zines. This is a very old zine by now, but as copies may still be found I thought I'd mention it. Hell, for years I saw this zine in record shops and in distro boxes but I never picked it up until last winter. Guess if I was surprised to find a Framtid interview and other stuff on bands I am really into. The lesson is: Buy fanzines and you will know what is happening in the scene. Ignore zines and find yourself having morphed into someone who wears Burzum t-shirts and watch soccer. Anyway, so the best thing for me was the AGITATE contribution and as I say the interview with FRAMTID (by Mr Wanky). I wrote to Shin in Framtid ages ago and asked if I could interview the band for but he answer that the band had already done one interview (!). It took me some time to understand that he meant the one in this omnibus. Had I known I would have bought it 2 years ago. Anyway, that's all, the other zines are also cool. For me the stand outs were Domd and Ripping Thrash. I have to admit I also have deeper motives in writing about this OLD zine: namely, Steve, when are we going to do the next issue? I am well up for it! Anytime!

AGITATE 11 (November 2009, UK) Holy smoke I wasn't expecting such a quick new issue, it felt like # 10 came out only a month ago. I am not complaining for this is great news as it's my favourite UK zine (along with Ripping Thrash and Ploppy Pants of course). Chris is a veteran zinester and has found a winning concept in how he does his zine -please never change! The bands covered are typically of exactly my own taste so there's nothing I can complain about. ALL PRAISE ALL AROUND! Ok so this issue has Kontatto from Italy (I never heard this band, shoot me, they sound like a band I could love) and this interview is fucking great, multiple band member answers to engaging questions. I read this interview in the bath while drinking beer and it definitely made my evening so much the better for it. You can't read blogs in the bath now can you. The Indonesia report was the funniest thing I ever read in my whole life, I think. I actually read it out loud to better get the broken English. It was aaaammmmmaaaaazzzzRRRing! But no doubt - as you will see below- the scene in that part of the world is rapidly picking up. Soon London will be the least punk place in the world, Alaska, Kiruna, Sahara and other remote scenes included. There's other interviews in here as well as great reviews (Chris, you're too kind in your review of my first, I appreciate the support). A final reason for you to buy this zine immediately without further ado: GIFTGASATTACK photo page. AMAZING. **Punk//Ping//Ponk 2 (Malaysia, 2008)** I first read about this zine in either Agitate or in Ploppy Pants, I forgot about it but the name of the zine stuck. A few months later Pat wrote me asking if we could trade zines and then remembering his zine I was well stoked. The zine does not disappoint either –it's got good computer layout without pixels, interviews are good and so are the reviews and the variety of other content. And all of it based around d-beat hardcore and political issues that today are just fringe areas of hardcore in the "west". All in all, these are the elements of a great zine. This issue has the inevitable Warvictims interview, another with Pisschrist and a few others. BUY THIS. **Punk//Ping//Ponk 3 (Malaysia, 2009)** Now this issue has taken a steps up on quality but the same passion remains. Bands interviewed includes no less than three Swedish bands -Meanwhile, Moderat Likvidation and Mob 47 - which is good news because I can't think of many / any Swedish zines today...The Swedes are all into extreme metal now, or so I hear... except Masken but he's too lazy to do a zine ha ha ha. Meanwhile interview reads like typical Jallo interview that I have read many times before but I really like that so I am not complaining. People take note of what Jallo says about the term d-beat ("I don't care. This "D-beat" word is boring"). Mob 47's world legendary drummer Chrille (C-beat ohhey - Spela snabbare da for faaan!) is in good spirits and writes that AXE is one of his favourite bands, which I hope Swedes will see/read and laugh about. Oh, and I will have to type out the Chaos Destroy tape review for Mike, he'll love it. Pat's asked people to get in touch to help distribute the zine (copies of this and previous issue were still available at the end of 2009) and for the few £/$ it would cost you to order both I strongly recommend you to help out. This zine is great! **Maximum Rocknroll #315, #317, #318, #319, #320, #321 and #322 (Venus, 1815)** If you don't read MRR you might as well stop listening to hardcore. For a long time I wasn't into MRR but lately I have begun buying each new issue. The last one I read covered many records I am writing about in this zine. When I started More Noize I was convinced that no one was writing about bands like that. MRR just gets better and better for each issue. I am not going to review every damn issue that I have bought for this is a monthly mag. But because so many distros here in Europe seem to have a lot of back issues of MRR in stock I thought it worthwhile to write a few things to help out shifting paper. 315 has an old Zyanose interview that I made, but you should get it to read about Italian squats. Seems I never did buy issue 316. Oh well. #317 was the Queer issue, and you should get it to read about the Dicks. #318 had my Warning//Warning interview, but also great interview with one of the best bands around today Destino Final and one of the greatest South American bands ever Ratas Del Vaticanos, definitely you should get this if you missed it. As for #319 I had great expectations seeing as it's got this history of Finncore thing going, but ultimately I thought it was a bit of a wasted opportunity for the text is more about a fashion shop than KAAOS. #320 had D-Clone on the cover, and a great looking cover it is! MRR should make posters out of it. The D-Clone interview is marginally better than the one Tom/Evil Minded did or the one I did for Distort Hackney, truth be told, but it's cool anyway. Who cares? Listen to the records instead! #321 was a photo issue, some great photos in here as well as interviews with photographers. I only wish this issue had been on glossy paper for much of the pictures are blackened-out. [continued next page]

But make no stick about it – here's proof that hardcore punk is well alive and kicking! #322 has Death on the cover, weird to hear that they've started playing live after their LP resurfaced. Great album it is though. This issue also have the best of 2009 lists from MRR shit workers and I know what you are thinking –lists suck- actually this was pretty good stuff. See my editorial for why I think there should be more written about the records that we all buy. If there is not then they might as well be extreme metal records. Buy MRR today!

Drunk Nach Osten #1 (Czech Rep, 2007) This is a fairly well-known (at least it should be) Czech zine that came out a few years ago. It is concerned with "East European" DIY hardcore/punk. Zine was published both in Czech and English versions and came with a comp Cd with bands mentioned in zine. You can download the zine and the cd here: dno.maskcontrol.com. As the second issue is coming soon so I thought I might as well review it even if it is old, also I really really liked reading this zine so for that reason it don't matter if it is old. Bands interviewed are Distress/ Komatoz from Russia, FxPxOx/This Home is Prepared from Macedonia, Adiexodo from Greece plus tour reports of Kurwa Aparata and Festa Desperato / Risposta, a translated excerpt from Kytary A Rev (a book on Czechoslovakian punk history) and other stuff that makes up zines. As I say I really liked this zine so here's a few words of encouragement to those that have not yet checked it out. You might ask yourself if the scene covered is of any interest to you. The answer is overwhelmingly yes, yes and again YES IT FUCKING IS. Fuck your nationality, Europe is not only western Europe! But I am the first to admit that my interest in Eastern European punk has so far been very very small. I have checked out a few ex-Yugoslavian punk bands, some Polish and Russian ones... but to be honest up until very recently the early Dezerter LP compilation from MRR was the only Eastern European record in my collection. This zine will help you to familiarise yourself in European hardcore. Distress is a d-beat band from Russia that everyone probably already knew about, especially as they've toured parts of western Europe a few times. Personally I can't remember having listened to them or that I felt particularly interested enough to do so (Disclose in all glory, and perhaps Besthoven too, but Warvictims, Distress and hundred others d-beat releasing monsters? Spare me, I'll rather listen to Discharge!), but having read this interview I am very interested in finding out more about the band and the other band that the members also have, but more importantly the interview is interesting as it also talks about the Russian punk scene. Something I was largely ignorant of until now. I also particularly liked the Festa Desperato tour report, great written piece in my opinion. PASSION PASSION and PASSION! It feels sometimes that there is too little of this quality in "the west". I will end now because I could just go on writing for ever, I am still not making any sense. I'll add that the language throughout is very articulate and enjoyable to read. More so than certain English first language fanzines I should add.

Drunk Nach Osten #2 (Czech Rep, 2010) Holy shit this came quicker than I had expected, good news! Much welcomed second issue of this GREAT fanzine from Czech, made by one of the dudes from the GREAT and underrated Festa Desperato. Everything about this zine is great. The fact that it's about bands and scenes that are greatly passed over for whatever reason by a lot of people, that the zine is written by someone that cares about how it is written and that it is written, that it is published both in Czech and English language, that it looks great, distributed on paper and digitally, that it comes with a cd-r compilation so ignorant people can hear the sound of bands mentioned in zine, that the content of the zine crosses all traditional zine stuff like band interviews of course as well as tour reports, reviews, articles, histories of older bands, that it is written from a DIY point of view and with a view to promote DIY and that it is written with passionate, proud and courageous, and ten thousand other things I could add if I put my mind to it, are all reasons why this is one of my favourite zines ever. I am serious. Ok, so I won't find an interview with s Spanish, Swedish or Japanese noisy punk band that I tend to play whenever I have cravings for deafness is perhaps a small sidepoint, but that is also the reason why I love this so much. Also since I am being slowly coaxed into turning into a Eastern European punk (I might be heading nach Oder one of these years, if that happens the zine will come with me and needless to say my interest in the punk scene in the East) Ok enough of cocksucking already. I have already exhausted your interest and you are now convinced you need this already, but I will just point out that I LOVE the style of the interviews in this zine, definitely a style to be inspired by. I loved the Balkancore festival story that mixes between author and girlfriend arguing, to reviewing Mob 47 live performance to journalistic reportage to "I fell asleep with a bottle of Vodka still in my hand" type personal memories. Fuck you big time English language fanzine!

ARTCORE #26 (UK, 2009) Wally starts out saying that some dumbass on the internet had said that Artcore is not a fanzine but a magazine. That was me! Guess if I laughed when I read that. Oh, if there's any consolation it was a lazy and ignorant comment of mine based on 15 years of knowing about the zine with US HC bands on the cover and a magazine log, but never actually bothering to buy a copy. Me bad. I am prone to make stupid remarks. I am sorry. That said, this is a magazine and not a fanzine but I am going to review it anyway HAHAHAHAHAHA. Jokes aside, in this issue Wally is really making a stand about how shitty it is that people are no longer reading fanzines (too right!). Oh, before I go into anything I should mention that the zine was sold in benefit of the Haiti earthquake charity which I thought was more than enough of a reason to pick this up. Great initiative! Anyways, so there's a few bands interviewed in here that I never heard of and to be frank don't seem exactly my cup of tea, but I read them anyway and found that this tended to make me more interested than not. Shitty Limits I have of course heard of but ultimately I never knew much about them, what they had done before Shitty Limits etc etc. The interview is actually great, Wally asks good questions and the band responds in kind. The best comment of the whole issue is probably when they're asked about the NME incident and the answer goes something like "What's next? The Wankys in Tatler." Funny! The next bit I read was the War Prayer interview. Now I saw them at their first show at Scumfest last year and was really impressed by their stench-crust. But as happens I did not really follow up my interest to buying the demo or the split with Morne (a band I never heard but understand is some sort of crust, of the type I am not very keen on, but I can be wrong, actually you bet I am wrong for I'll probably be praising that band in the next issue). Anyway, the War Prayer interview is pretty good reading, and with the preceding one there's enough reason for you to buy this zine immediately. But let's continue. The review section is particularly an outstanding feature of Artcore. Reviews are all short, snappy and often arrogant yet clever written. Predominately reviews are of records and bands I never ever heard so as I said before I like reading about records like that, even if I won't pick them up it helps to inform a view of what is going on in the DIY/underground music. Great shit for sure. Also there is a hilarious review about some band called Avskum from Finland. I also read an interview with some Canadian older punk who is a writer of books about punk etc, which was good reading. I largely skipped the Cramps retrospective (although I love the band) but will read later. Ditto the great looking Angry Samoans article and the one on NOTA. Need I go on? Oh yeah, a section on obscure Bristol bands - I am def going to check out some of the bands mentioned. The zine also comes with a CD...I haven't even played that yet, but will in due time. How's this for going on about your magazine Wally? The only thing that I have to say though is that quite a lot of graphics are pixellated to fuck and that it is a great shame. BUY THIS NOW. I am going to order the backissues as soon as I get paid... (£6 PPD worldwide, great back issue deals available. Google it.

RATCHARGE # 20 / HEARTBEAT # 8.5 (France, 2010) As both zines are in French I can't claim to understand much of it, but so far I have managed to understand more than I first thought, both zines are also very aesthetically pleasing and inspiring... but it is mostly texts so go figure. Alex said he's doing another English language issue sometime in the future.

"Splitting the Atom" (UK, 2009) This is an AMAZING hyper-history of Desperate Bicycles and it is highly recommended, but it now! Better still make your own band and in 20 years time get a writer to backtrack your bands every move! I loved the photo of author drinking a can of soda in the kebab shop in Hackney where Desperate Bicycles once recorded some record or other. Seriously if you like Desperate Bicycles, DIY grassroots punk, Hackney punk history or indeed UK punk history overall you simply have to have this zine.

Seven Inches to Freedom # 7 (USA, 2009) When asked, a lot of people said that SFTF was their favourite current zine. I had never even heard of it so naturally I sent off for one. First thing first, the layout is exactly the style of the best zines of the 1990s. Typewriter, scissors, dark backgrounds etc. In short, it looks great. But regardless of what non-punk academics say about punk fanzines the most important thing is content, not design. Substance should always override design. Noise not fashion. But that's a no brainer in this case for this zine is very well-written. Contentwise there's a bunch of opinion columns, or perhaps perspective columns, which reminds of MRR, but generally better than most MRR columns. General topics for discussion in this issue was stuff related to the DIY HC scene. There are also two band features: Born Against, which is basically a appreciation of and introduction of the band type of thing, and the one of Rupture is a sort of rite of passage thing that concerns the basic conflict in the author, who mostly loves the music but hates their stupid lyrics (which are porno/homophobic/hate etc). There's also a very detailed Florida

scene report that breaks down cities into bars, record shops, bands and zines. Great stuff! A bunch of reviews as well - Hey Roddy! Yours is in here! All in all it should be an absolute given that you will buy each issue of this zine.

Hokkum #5 (UK, 2009) This came in the post without a word of warning. Thank you! For that alone I love this zine and the editor. Actually the way it came to me is very appropriate for this is a zine of few unnecessary words. Not unlike Discharge record sleeves before 1984. Thus, it is graphically very pleasing but as I say very short on words. Introduction is basically a note saying thank you to Fofoa from Besthoven who is interviewed, the interview is 98% made up of Fofoa's answers and the effect is of a silent interviewer, which is great. Then the reviews are all on one single page that indeed looks every bit like a Discharge lyric sheet: black background with white typewritten capital letters! In addition there are a number of poems. I recognise the sentiments and the strive for style in them for I have written a lot of poems like this myself. Get this.

Cow Mag #6 (Sweden, 2008) This zine came out in June 2008, so the review is way overdue. This fanzine is in Swedish. Layout is pristine computerised style, while this is usually sign of bad taste but Cow Mag pulls it off with exemplary gusto! It looks nice and it is not pixellated and gross. Interviewees Snutjavel is a band from my neck of the woods but to be honest I have not really checked out the records, yet. They play punk rock that looks back to Swedish punk of the Asta Kask (etc) school, but with a strong pro-DIY stance. As they say themselves: they play Living Music. Live music that is not meant to be downloaded and forgotten like so many mp3s. There must be more than files! This interview is very good, very articulated and considered answers, full of inspirational honesty and none of that self-hating attitude that spread across punk in the 2000s. I have to get some Snutjavel records. The Crude SS retrospective is particularly exciting at 15 pages with lots of information and I am sure just hearing about it now makes you drool. Well good news is that Ted, the editor, has promised to make the Crude SS section available online in English so be sure to pester him about it. Honsa (RIP) from Disarm is also interviewed in what I imagine is his last interview before his untimely death. Very sad. Other bands are also interviewed, there are short interviews with some famous faces of the Swedish punk scene, but none of this will be news to those that read Swedish however. One last thing, this issue has an infamous -for me at least- and hilarious review of the Giftgasattack split EP with Dislickers that goes as follows: "Ouch ouch, Giftgas Attack [sic] is probably the worst ever release that the productive D&R Records has spat out so far. I fail to find any charm at all in this distorted noise. There is some sort of d-beat somewhere at the back of the noise and I hope they record properly the next time, or perhaps this is really good?" Classic!

KASSETT BAND:

Neutron Rats – Demo Cassette (2009) 5-track demo from US punk band from Albany, New York. When I got the letter from Brendan in the autumn last year he wrote that the band had only been around for four months, and that this is the first recording from end of summer and band has played a few times around where they live. Someone said that demos are disappearing and that people just release everything without any thought of quality control, of developing a bands sound, and perhaps not even bothering but I am not sure if they played or not, probably not in light of the bothering to try to write original songs. A demo tape has many purposes and motives: recording songs so band can sit down and listen to how they sound, recording songs for posterity, and for getting other people to give feedback. In that sense this is a great demo, I miss demos like this from the time when I was younger and used to trade zines for demos by unknown bands. As for Neutron Rats –"Screaming punk rats" – the music is quite standard fast hardcore punk, some of the songs have a little "UK82" in them (as the term is used in the States) , some have a little Discharge in them -which is confirmed by the bands decision to cover both Exploited and Anti-Cimex. Overall I am very impressed at how well the music is played for example I was listening to the drums thinking they were particularly good, but so are the rest of the band. It's time for them and bands like them to start developing their own sound and write great memorable punk songs for the 2010s!

Wardogs - Enjoy Loud Tunes / Tunes For Fukker Tape (Black Konflikt) From rats to dogs and we're in Malaysia. By the way this tape was forwarded to me via a mate who got it at the D-Clone show in LA. By the packaging you're lead to believe that this of the Gai/Swankys/Confuse school of fuzz. Apart from logo and tape artwork, I strongly disagree. Ok singer's is trying to be a bit funny at times and sings in mock punk style. But for all that, this is crust of the good old Doom vintage. There's certainly no noise punk riffs, bass lines, one-two-one-two drums or over-the-top vocals (to use Mr Wankys yardstick as a measurement). There is one song that is sort of Gai, slower number with a little bit of feedback and guitar soloing noise madness and bass lines to go with it. Another song has a bit of early G.iS.M. meets perhaps Confuse singing style, which is actually kind of cool, not really cool, but kind of. Did I write that their Myspace is named "Violent Party"? Lyrics reveal one that seems G.i.S.M. inspired as well – "A.B.C. Visions" (ABC Weapons) or perhaps that is inspired by ABC I love Punk? Ha ha ha, easy to get confused. Covers spread has Spending Loud Night written on top two punks in studded leather jackets –one with Discharge the other with Assfort – standing infront of CRASS-esque banners with radioactive symbols and letters about attempt extermination nightmare something or other. Bands thanked are interesting too: Confuse, No Fucker and Giftgasattack. Ok I am not going to lie and write that I was not disappointed, but that does not mean that Wardogs are crap. By all means it's a standard crust release, not better or worse than countless others. Perhaps the fact that my tape had an unintended cassette malfunction creating a dub-like effect on top of it all made it better than it is? Or worse? I am not sure. Double ++ score on duplicate covers, pro-printed cassette and being from a place in the world that is not known for punk.

Haava / Avfall: Total Destrucktion Split Tape (Khaotik Hero Tapes 005, Japan 2009) Here is the label copy: "RAW FINNISH HARD BEAT vs SWEDISH TOTAL BOMBRAID!! FROM TOKYO HELL". I would say Haava sound a bit like Kriegshog mixed with Poikkeus while Avfall sound a bit like a less well-played and less chaotic Frigora mixed with Kriegshog and all other Tokyo crust bands hahahahaha. I think Haava is the stronger of the two. Actually I was very happily surprised when I got this because it's a tape I have been waiting to hear for a long time (though I see it was only released last year, well end of 2008 or perhaps 2009, fuck who cares). While I was waiting to hear this I imagined it would be obscure sounding, but neither of the two bands are very obscure sounding at all! A good point of comparison is the brilliant and under-rated V/a Cracked Pop Skulls 7" compilation. Someone has leaked the Avfall demo tape on the internet and that is also interesting, far from overdrive distortion and sounding every bit as a young and amateur group of kids getting off on classic Finncore. Ultimately this is a very good complimentary release to the Deathtribe/Kriegshog 7" but with slightly less impact than those two bands. Someone should quickly get in contact reissue this as a split-seven inch so a wider audience can hear it! I will be playing this tape for a long time. EXCELLENT!

Vaccuum - Demo (USA, 2009) Holy shit! So Morpheme has split-up and the Prank 7" (see review in this issue) is the last release (minus two songs from the same recording session that did not fit on the 7" which Ken Prank is going to release one day). Too bad!!!! Or rather, here's a new band from the Bay Area that retains the driver of the Morpheme sound – Daiki, the guitarist- with kids from other bands including Artimus Pyle, Conquest of Death (see reviews) as well as a bunch of MRR shit workers. Not being able to see Morpheme live – and I hear that's where their strengths were - I am actually prefer Vaccuum over them anytime. This 9 tunes for fuckers demo is totally for the punx and thrashers! Fuzzy guitar noise a la Wankys. Song structures a la State Poison with something that brings to mind old school Finnish or Swedish shit. A singer that would not be entirely misplaced on top of typical d-beat hard core music, but that here -entirely correctly- does not steal the entire sound picture. Fat bass sound a la some big name punk bands from the 1980s. This is a very extensive sound for a new fresh band. Great!!! This is actually amazing! As for the band, here is the story: the band started late 2009, played 4 shows and recorded this demo. Then the bass player quit and the band broke up. But probably because of positive feedback to the demo, the band has reconsidered and is now looking for a bass player to continue playing. That is great great news. I have no doubt this band will go on to record some classic noisy US HC in 2010. In fact, this demo looks set to be released on vinyl in 2010, I think, or perhaps the band had accepted an offer to recorded songs for 7" for some label, I forgot which one it was. But regardless, if I was you and I read this the first thing I would do now is to write the singer, Robert, to see if there's any tapes left. In fact, I strongly recommend you to do so. This was a very poorly written review, but the demo is great!

BLUE CROSS – Demo (Capitalicide, Canada, 2010) Jo from Schizophasia and Germ Attak's got a new band called Blue Cross, playing deathic gothular punk. Musically I can still hear some parts of Schizophasia in there, but that's because I have spent hours listening to that band. Blue Cross is going for a Killing Joke / No Trend type of thing. Vocals are handled by presumably very beautiful woman who hates everything she despises. This is for punk guys and girls in corpse paint who like to fuck in beds full of roses and thorns. Not at all bad, I am sure the world will love this. Three songs in toto.

Concharge/ Computer Children – Noise For Maniacs Split-Tape (Bastard Rock, Japan, 2009) You will most likely get the point of Concharge by considering the name (failing that, look at the logo). The resulting four songs (including the appropriately termed second "Imitation") are messy, loose and chaotic hardcore punk noise-core that will probably make you think of Exithippies. It all sounds very spontaneous, on the spot recording – probably in a rehearsal studio or perhaps in someone's garage/basement? The Concharge's cover proudly states "the friction of the rottening society become destroyed noise" which is great! As for Computer Children, well, again you will know what the band is going for by reading the band name. I think they're the better of the two, perhaps because I am reminded of a largely unknown (at least unheard) band called State Adults. The slogan is "Shit computer for Kichigai making!"??? Computer Children must have recorded their four songs in the same rehearsal space as Concharge for the sound is the identical. The first Computer Children song sets the stage with a Chaos UK-esqe intro then launching into a feedback drenched noize affair with noise punk genre typical one-two-one-two punk drum beat but with a vocalist that sounds Spanish, overall it is not all bad...the other tracks continue in a similar manner. Bristol noise meets Kyushu meets "western" Kyushu revival noise (Australia's Nuclear Sex Addicts comes to mind). Now, I think at least one person from Digraphia plays in one of these two bands. Actually I am sure that both bands have the same people, that this was the result of an impromptu drunken session in a recording studio. If there was some sort of deeper thinking behind this release such as making a statement about "imitation" within punk and the influence of "computers" (I can only imagine that means file sharing) it is not at all clear. If that was the point of this, then this is the most truly ironic release I have ever heard of.

Yadokai – Sterile Environment Demo (USA, 2010) This is ex-Morpheme guitarist Daiki's second new band (with Vaccuum, mentioned elsewhere) which also includes members from some other Bay Area bands called Ecoli and Nightstick Justice (neither of which I had heard of before). The five songs on this demo –which can be downloaded from the band's blog which is entitled the same as the demo- sound very much like the produce of minds that have been listening too much to "international hardcore" (i.e. Italian, Finnish, Japanese as opposed to USHC or UKHC). Not that you can listen too much to hardcore, you understand! Well the band themselves said that they are "playing noisy hardcore in the vein of Lip Cream, Wretched, EU's Arse, Negazione, etc". The 5-tracks on the demo are all fast noisy complex hardcore affairs that certainly betray a will to create something new. In contrast to too many bands today that seem content to stand around repeating old patters. Or worse, bands that dilute the great stuff from older bands and play watered-down copycat shit. But not Yadokai! There is another US band that is pioneering contemporary USHC and that band is called Lotus Fucker (see LP review), Yadokai appear to have caught on this stream of innovation and will no doubt be in your record collection shortly. Indeed, the future looks very bright. THIS IS GREAT STUFF!

SJU TUMS SKIVOR I VINYL

LASTSENTENCE – BEGINNING OF CLOSE MIND 7" (Guerilla Rec, Japan 2010) Ok kids, hands up, how many of you actually bought the Frigora CD that I called a few issues ago the reissue of the decade? If you like Frigora you will love Lastsentence. This is Swedish hardcore mangel from the future – think the bands on V/a Stockholms Mangel meets the hydrogen bomb in Osaka the year 2015. C-beat drums ("Chrille from Mob 47 drum style") with sharp as razorblade distortion but with a very distinct Swedish mangel style. Vocals are angry and good, but I think I could probably listen to this shit if it was instrumental. I think this is the best Japanese 7" I have heard this year. Seriously musically this is light-years ahead from everything you know.

OTAN – Sociedad Desprecable EP (La Vida Es Un Mus, 2009) Someone already suggested that this was the "best punk record of the [last] decade". You know that is true for you cannot stop playing this great Spanish anarchohardcoreshit. I think this is better than the first Otan 7" but personally I love best the pre-demo recording from 2004 that may be called "Jodeles". Because that sounded like a guy playing guitar and singing in the kitchen while someone was playing on a drumkit in the living room, all recorded on a tapeplayer set in the hallway. Like MDC meets CRASS meets fuckyou. First press sold-out from label and a second press out soon. BUY IMMEDIATELY IF YOU HAVEN'T ALREADY. Good-bye.

Ydinaseeton Pohjola/Keripukki spli 7"(Finland, 2008) "When a man turns to 35 it's time to play some hardcore!" said the YP guitarist. Yes, fuck, yes. Well, so I just picked this up for next for nothing via a zine trade. I had no idea if this would be good or not, to be honest I kind of expected something a little bit more generic. Turns out this is an absolute killer and an essential purchase for all those that broadly share my taste in hardcore! YP's five tracks reek of Italian fury and old school hardcore madness. Abrasive drums, razorsharp guitar sound and an incredibly crazy singer! The real selling point of YP is the singer who sounds like the dude from Wretched on acid. Great songs as well. Kerpukki also got an incredibly raw vocalist, but I think the songs are marginally less great but no matter. Production is also a bit more muddy sounding, almost like rehearsal studio or live, but as I say it does not matter one bit. Fucccckkkk this is just so good. Think of this split as comparable with Wretched/Indigesti but Made In Finland. Seems YS also have a 7" which is already sold-out (only 300 copies, the split was 500 so perhaps some copies are still to be found in distros?). Actually it seems I am the last person in the world to hear about this great Finn band, what with raving reviews in MRR and elsewhere. So I am guessing that I am preaching to the converted (you're reading this to validate what you already know – "yes, you are right: Ydinaseeton Pohjola really is that good!"). If this is the first you've heard of these crazy Finns, buy immediately. Someone should get these Finns to London a.s.a.p. I promise I'll take psychedelics if they do. Meanwhile if someone would hook me up with the YP 7" and Keripukki's split 7" with Pahaa Verta (also from 2008) as well as demos of all three bands I would be particularly happy and ready to send good shit in return. (www.nightstickjustice.com/)

Nashi – No call a name 7" EP (Crust War, 2009, Japan) The importance of this long-lost Japanese punk recording did not really register with me.

Folkeiis - Hell Kaaos Night EP (Japan, 2009) Long before I even heard this record I knew it was a Japanese noisy hardcore band from Nagoya, friends of D-Clone, Attack SS and System Fucker, whos main musical influence post-modern schtick is Finncore. Like Poikkeeus. Like Varaus SS. Like Conclude. Etc. But this did not help prepare me for this hysterically mess of noise. Well, I could have guessed from the sound of their friends. Ok, song by song. First one sound like three different songs played on top of each other. None of the three songs sound much Finland to me. Actually I am thinking it sounds like ORdER crossed with that which makes Attack SS sound so amateurish and the sheer chaos of System Fucker. Towards the end the song changes tempo entirely and sounds towards the end almost like a rock ballad. Second song starts with everyone banging as much as they can on their respective instruments. Once it gets going again it's like a mixture of the two previous mentioned Nagoya bands. Mid-song there is a static noise tone, perhaps they tried to do some sort of CRASS thing there ("They've got a bomb"), but then it just goes back to noise thrash. Third one has a more traditional Japanese hardcore beat and riff, with elements of some sort of dark metal (or perhaps something like Zouo). Lots of usage of echo-effects. Yes, I know it is *kind of like* KAAOS at times but it is so reinvented that it's not really like that. The fourth song seems to have first a part with wailing hardcore that could be sort of be said to long for Finland, then a faster tempo section that is sort of crusty hard core, the song mixing all these songs back and forth. Earlier today when I listened to it I was sure the singer was going for a LAMA thing but now I am not sure. It sounds like ORdER (with uber-chaotic song writing and an avalanche of mess on top). The last song starts out like a Zouo dark thing then breaks into a fast core section and then a d-beat part then some reverbs and then fast again, with echoes. By second half of the song it sounds a little bit like KAAOS. Mixed with CROW. And Attack SS. Oh, and all of the above is drowned in a broken radio white noize and a bristling and brumbling drum beat. I would like to see Folkeiis live for on record I am not even sure what the hell this noise is all about. If you know what is going on here please write me. Great record.

Pisschrist/Framtid – Hardcore Detonation Attack 7" (HG Fact, Japan, 2009) Everyone loves this record, but I think don't think it is the best Framtid release ever, but relatively speaking Framtid is so ahead of everyone else that it's just a small parenthesis. I think there were some other new Framtid songs on some compilation or video or something, sorry I forgot where exactly, and my lasting impression was that the new stuff is even better than the old stuff. Survive is the first of three songs and–shockhorror- it almost has some melodic hardcore riffs! Stay Against is a complex break-mangel killer that comes off a little better even if it doesn't have the raw sound we'd come to expect from the second best hardcore band in the world. On the flip, Pisschrist from Australia show that this is indeed their hour because they sound better than ever before –but admittedly I never really liked them much so perhaps I am entirely wrong? Pisschrist play a fast modern hardcore mangel that I would much prefer to see live than sit around lis-

FUCK WARS

-tening to. Everytime I play Pisschrist I find myself trying to "get it". It's never the case that I just jump up and start kicking the furniture around, which is what happens when I play other bands. So for me this will remain a one-sided EP, a taster for the forthcoming Framtid LP.

Skiplickers – Mindfucked 7" (UK, 2009) Sheffield's youngest, loudest and obnoxiousest d-beat is played by a bunch of alcoholic ASBO-yobs breed on Totalitär, and cheap ASDA cider. This was one of my favourite 7"s from last year. For a week or two I would not play anything else. This is exactly what I want out of punk. Seriously from start to finish this EP kills everything. Do not, do not miss this. The band's got a couple of hundred copies at only £2.50 a pop. Track them down, they're usually to be found next to the offie down the high street.

Krig I Huvid – S/t 7" (2009) This is band includes Poffen who sang in Totalitär and Rolf from Missbrukarna and they are playing old Hudik city hardcore. In my opinion Rolf can not do anything wrong and the same goes for Poffen, besides everyone already know about this record so instead of writing what I thought about the music (which should be given, I loved it!) I thought it better to ask Poffen to say something about the project himself: *"Hello there! Yeah, we had talked about doing this a few times before. The reason was quite simply that there were songs by old Hudik bands that were super good, but that never got recorded or released earlier. So it is all Hudik bands. Faktor 4, Massgrav and Turfs had recorded demos, and these I had borrowed by Rolf when I was a lad. Turfs is a predecessor to Missbrukarna. Knark i Hassela I had never heard until we recorded the record. I think that they were only around for about two rehearsal sessions. A bit unsure now, but I do think actually that Rolf have written all the songs on the record. He was pretty much in all the bands back then. We are recording a bunch more melodies in a couple of weeks. All the best, Poffen"* (My translation).

AssPiss – "Fuck Off and Die" 7" (Suburban Trash – White Thrash Records, USA, 2010) Here's something that came in the post. My first thought was "Oeer! Crazeee band name!" I will now place the needle on the limited edition colour vinyl and sit here and marvel at all the great looking DIY inners. First thoughts: "pure punk hardcore". "Already dead" sounds like something that came out of a Hackney squat in 1983. The Mobs? Something Crass but melodic and fast and well played. Bet you never saw that coming did you? I certainly did not! "Rubber bullets" sounds like something that came out of a swamp, a little snotty Germs attitude mixed with a countryside trash that is best summed up as the band Antiseen. "Fucking Pigs" is vintage late 80's sleezy hardcore, like a GG Allin backup band but with crude MDC style fast US HC parts. "Burn Palm Beach" is how I remember standard issue 1990s US garage hardcore. "Fuck of and die" is more of a punk hardcore song, think perhaps early UK HC. "Collection Bowl" again reminds of MDC and other similar bands. I am guessing Roddy Sloppy Pants will love this so I have forwarded it to him – hey that means the band gets two reviews! Everyone wins! DIY not eBay!

Kvoteringen/Nitad "Fuck Your Scene Kid Vol. III" Split-7" EP (Schweden, 2009) Kvoteringen is Jallo from Meanwhile on guitar with Lars from Millencolin on drums and Calle who was also in Skitslakt. They're a pretty known Swedish rocking d-beat by now but I never really got into them. Apart from a new LP that I am going to buy tomorrow but probably won't write about until the next issue they have this split will fellow Schweds Nitad. Kvotering is quite good. They even steal a G.B.H. song and the result is better than what it sounds on paper. Nitad is another fairly known Swedish band that I haven't really heard before this split. The singer sounds a bit like Asta Kask, I keep thinking "Ringhals brinner" ha ha ha -but the vocalist is not really snotty as Asta Kask, a bit more crispy perhaps. Musically its sort of US punk hardcore and I am thinking Adolescents. Pretty cool split-7", I should check out the bands other releases. But if you're after raw blown to smithereens "d-beat" punk then you should look elsewhere.

Voco Protesta – Vojo al libereco LP (La Vida Es Un Mus, 2009) Fuck, a great La Vida Es Un Mus record, again. The packaging and artwork is fantastic, with multiple-language translations of lyrics and etcetera. Musically I think it's rather like Kriegshog, a band I am not as in love with as some of my peers. Vocalist sounds like he is trying to sound like the singer from Wretched, with exception language is Esperanto. Ok. The band is Japanese. Ok. I think this LP is fantastic and it will no doubt be played and many MRR writers seem to consider it a classic already. Track 10 steals the riff from Anti-Cimex's Victims of a bombraid. This is obviously to my liking. You already own this so need to tell you to buy it.

Sedition Sub Rosa - S/T LP (USA, 2009)
I am not sure what I expected – perhaps I was expecting something like Icons of Filth perhaps? I don't know. I do love the band name and the art. But musically I got bored before the end of the first song. Crust. Sorry. But I saw somewhere there's more records coming by this band so perhaps I am totally wrong? Don;'t trust me.

From this point onwards you can read about LP-platters..

V/a "Nacído Para Estorbar" LP (BCore Disc)
Stuart Schrader has written a good review (see Shit-Fi.com) of this previously failed to be released (in 1989, finally being released as a LP in 2009) compilation of first generation Barcelona hardcore compilation. I don't really know much about this compilation or the bands (read Stuart's review instead); I got this because I had ordered the Kangrena reissues and reasoned that another platter makes the postage cheaper. Actually to be honest I am just getting hip to all the great Spanish hardcore bands, partly inspired by the great bands from Spain today such as OTAN and Destino Finale, but also because I am now fairly well clued in on US, UK, Scandinivian and Japanese hardcore. The thought that there's another great unheard spring of amazing hardcore records turn me on no end. So here are a few of my initial impressions of the bands on this cool compilation. First band, Frenopaticss, makes me want to make up a new idiosyncratic expression such "proto-OTAN-esqe". Three sort of badly played UK82 punk meets lo-fi chaotic HC, sourced from the original mastertapes. The next band is called Attak. Unknown to me previously, Attak is an old local hardcore legend, that never recorded anything but what you get here is some live takes. Attak sound a lot like early Disorder taken to a logical and uber-chaotic extreme, sung in Spanish. The result is great bouncy glue, cider, leather and studded chaotic killer hits. Tatuerade Snutkukar from Sweden comes to mind, as does cheap amphetamines. Yes, do imagine how collectable their EP would have been (had they recorded one). Kangrena's first 7" from 1983 is on here too, no introduction needed really but I'll just point out anyway the remarkably thin wall-of-sound of the 7" (reminding me of the AMAZING first MG 15 demo) and the straight vocals that sound a bit inspired by early US HC but... and... well... fuck who cares? Kangrena is my favourite new (old) band for sure! Female-fronted new wave darkness band Sentido Común sounds like a band that could be on the CRASS label. Spooky stuff! They could also fit well in a Pedro Almodóvar's movie. The last band, Codigo Neurótico, supposedly reached a popular level audience later in their career, the songs here are from the 1983 EP. At best they sound a bit like proto-HC a la Middle Class which is cool (second, third and last song), but the first song is a bit of a generic KBD slow-starter that does little for me while the fourth is pop punk. Perhaps they'll grow on me.

V/a Yotsuva: Japanese Noize Cruster Comp 12" LP (Crust War 038 / MCR, Japan, 2009)
This four leaf clover compilation is the best thing in a long time. Isterismo has three chaotic Italian noize HC songs that looks back to Wretched but with sound of Gloom and 1990s Japanese noize/crust bands inspired by Gloom. Personally I haven't followed this bands releases as much as I wish I had, but I think this is their best material so far, perhaps Isterismo song-writing and noise-making have advanced since the 7" (the split live with D-Clone hardly matters for it was just sonic distortion ad absurdum). I am mighty impressed. With these comp tracks Isterismo prove that they're an innovative force to be reckoned with and all the talk about the band is well-deserved. I think with these three songs, which are way ahead of what most bands today are doing in terms of creativity and innovation, Isterismo is as great as the bands they are so obviously inspired by. Death Dust Extractor's three UK HC / stench noise killers -sort of what Exit Hippies would play if they would stay off the acid long enough to learn how to play their instruments, ha ha ha- are all faultless dancefloor and back-room bar drinkers' hits. Comparably with other bands here DDE is the closest sounding to straight old stench crust, but compared to what is known as crust throughout the western world DDE plays something closer to noisecore. I think the band is great, absolutely just fucking great. Next up, I am not sure whether I had heard them before, I think I have but I have no recollection of how they sound, nevermind, from the outset Lastly sounds to my ignorant ears exactly as Gloom. Lastly's third song even sounds like it is a cover of Recomendation of Peridition 12" (great record). Great band however you look at the songs. Lastly is great fun noise crust! So, this leaves Zyanose the final three "you-know-if-before-you-even-played-the-damn-record-instant-hits"! After the last EP, which was a largely noisy hardcore affair with some hard and metallic bits, I think the songs here are marginally more towards their earlier noise punk sound. The first thing I note is the production/sound, which is rougher than the uber-cleaness on the previous EP. A lot of fuzz on guitars and just overall chaotic noise party crazy. You know it already: Zyanose ei leiki. In sum, buy this record.

Social Circkle - City Shock LP (USA, where else? 2009) Before Social Circkle played in London I had never even heard of the band. I imagined it was yet another US HC revival band. Seeing them live did not shatter that impression, but when they played that BLITZ cover I got turned on and bought the damn record. On record they remind a little of CIV (a band you'll be surprised to hear I like). Actually Social Circkle is pretty good and all, but apart from sounding authentic, it feels a bit I don't know what. Like backwards looking? "Artificial"? I know, stupid thing to say, I guess I just don't know what is good any more. Hell I even turned it off before it finished playing because I don't want to feel old... but you will probably buy it...In short, this left me feeling underwhelmed.Sorry?

VAcCuUM

Photographies by Andrew Underwood

VAcCuUM

DEMO

VAcCuUM

IS

VOCALS: ROBERT

GUITAR: DAIKI

BASS: CISSIE

DRUMS: VINNIE

RECORDED DURING DECEMBER OF 2009

MIX & VOCALS RECORDED BY

CRAIG BILLMEIER

Apparatus - Hardcore Religion LP (Shogun/Basement, Malaysia, 2009)
Believing the whispering campaign about this band and this record I expected something sounding like early 1980s Swedish and Finnish raw punk. The closest this gets to the 1980s is some very late-1980s period Anti-Cimex riffs and attempts to copy Jonsson's dialect. But overall it just sounds like Apparatus listens a lot to Warvictims. It sounds a bit like a metal band trying to play 1990s Swedish d-beat. I should really blame Disfear for the metald-beat crossover. It reminds me of all those entirely boring generic bands released by Distortion in the 1990s like Disfornicate, Disregard, Dissober (actually I like Dissober) etc. Sorry for being so brutally honest, but I don't think a Malaysian band should be judged differently than a Swedish band. Actually, on that point I would say Apparatus is a better Swedish hardcore band than most Swedish hardcore bands today, and that is saying a lot.
[*A few days later:*] I had written this off as pretty generic. But then I played iot again. Partly because I read that someone from Disarm had recorded vocals for this band, in a studio run by an ex-Cimex member. I could not remember a Disarm song called "Locked Up". Turns out that it is the song "Disarm" (on the V/a Varning For Punk CD) -incidently, a Disarm song much different than what's on the two EPs, I think, being much closer to the Anti-Cimex sound. Ich bin nerd so I played the album over and over again. And it grew on me. All ythose that hate me for my reviews should remember this is hard work. First song is what I call Absolute Country Cimex era. I did not notice the distortion first time around. Kind of like Destino Final actually. Why have they spelled the word Rat with two TTs? I have no idea but they do it twice. The Disarm cover is fucking great by the way. Totally like a lost Anti-Cimex song in my opinion. That Disarm discography release featuring lost recording for final album and a live set must be released soon, please! Meanwhile Noisecat has also recorded a cover of "Deras Krig" but in Japanese. Holy shit. Hardcore religion! Back to Malaysia, and Appartus are continuing their defrauding of Swedish national heritage. Another Night of Holocaust which is also the name of their preceeding CD(see review) is of course stolen from Shit Licker's second "unreleased" EP's the Night of Holocaust. I'm not sure if it is a straight cover, Appartus' almost crossover part don't really convince and Shit Licker's original version is AMAZING (not only for the guitar slash, but partly). Title track is a time machine to Sweden 1993. Actually it is a ripoff from Driller Killer's first album. That sounds like Cliff alright. Ha ha ha. Crack Cop's Skull, you see where all this is leading right? More like something released by Distortion in the 1990s, Dissober or one of those bands. Or Drller Killer. Change Crack Cop's Skull for Alcoholocaust. The homage is fucking so cool. I won't spoil it for you so I'll just shut up (Though I am shitting myself to tell you about the homage to Dischange, Stockholms Mangel bands and Tottis). Apparatus is 100% tongue in cheek and pulls this off with flair. Fuck. Buy this and spend hours deconstructing the noise! Malaysia mangel ratt up i rava! Incredibly beautiful cover art. Two versions, one domestic and the other European press. (Released by Shogun Records in Europe (sold-out), and Basement Recs in Malaysia)

Lotus Fucker – LP (USA, 2009)
This years most anticipated US hardcore album. I had this on mp3 before it came out proper. Over Christmas and New Year when I was in snowy Poland it was my only relief. I played it perhaps 50 times that month. So I associate it with dark snowy freeze, but that's just me. ha! But don;t miss out on this for there are seriously some truly awesome innovative shit going on here. I am not sure where to start. I think this is definitely not comparable with Lotus Fucker members' previous bands, so that is not a good starting point for this review. So let me just drop some random observances from having played this record so many times my ears got annoyed and started to demand Confuse for relaxation. There are nuances in hardcore styles on this record, and changes between them. This is unique approach to hardcore and the only band I would mention as reference is Paintbox. By that I also mean Poison Idea. Rock'n'roll sections are much welcomed maturity in the otherwise intense ferocious raging hardcore. There's even d-beat parts in there. I am tempted to compare the rocknroll guitars and solos to Euroboy's from Turbonegro, which again calls Poison Idea to mind, which in layman terms means classic Stooges. To bring this into noisy hardcore is a great achievement. Yepp, this is an awesome record that will be seen as a groundbreaking one that's for sure. It is as I say mixing something of the oddity approach of the great Paintbox (that is, rapid series of tempo changes and genre styles) with a sound based on equal measures Gauze, Wretched and Poison Idea, and a layer of noise to satisfy the likes of my self (Gloom is a good point of reference here) with its distorted feedback sound, adds to an overall amazing album with a multi-layered sound picture! Artwork is great! What more do you want to hear? How about US hardcore record of the year and retrospectively the best US HC record of the last decade? Gosh**.**

Heratys – S/t LP
From the best US album in a long time to the best Swedish (or Finnish?) album in a long time. Have you heard the second Rattus 12"? Have you heard Dischange? Here is your Warning: Heratys will take your breath away. Buy this today. If you have to buy one thing mentioned in this issue this is it (Lastsentence 7" and Lotus Fucker Lp included, ha ha ha). Honestly though, this is the best Swedish (Finnish?) hardcore LP since Scandinavian Jawbreaker. Can't wait to see them live. Hey - someone should drag Heratys to the UK. You'll go nuts when you see them, I swear. Wow.

CD SKIVOR

WOW! That's What I Call A Fuckin' Gadget (Vol. 1) – A Package of Chaos Channel & The Wankys (T-shirt, badges and a CD-R, released by DESTROY, DEST ROY!! DD CD 001, 2010) This CD-R came with the Chaos Channel & The Wankys tour package sold at shows at the bands Japan tour in January 2010, with a t-shirt and a bunch of badges. The CD-R has two songs by each band, all previously unreleased and to be released on forthcoming vinyls by both bands. Out of Chaos Channel's two songs the first is a song that samples what I believe is Chaotic Dischord vocals on top of a sort of intro beat. The second is an amazing Chaotic Dischord/Swankys/Disorder song with a forward looking futuristic take on the genre - sampled mid-tempo drums beats, fuzzy distortion and No6's signature crazy vocals. At only one minute this leaves you drooling for the forthcoming Chaos Channel LP, is due in March 2010. I can't wait any longer!!!!! The two Wankys songs will be released later-on as a split-7" with Lotus Fucker for the bands' east-coast of US tour this summer. The first, Don't Make Me Laugh, is a very cool raw hardcore punk song with thick raw noise with rolling bass and drum licks. Some of you will remember the review of the last Wankys demo in More Noize #3, which also had the new song Princess Wanky, here that songs sounds even better additional sonical distortion effects. Seeing as all of this will get released you might want to hang back a bit. But for completists –well if you are one of these nerds you'll already have this- see if No6 from Chaos Channel still got some for sale, that's how I got my copy.

The Wankys – Wankin' Finland Live CD-R (Ltd Ed 100 copies for Japan Tour, self-released, 2010)
Here's a live CD-R of the Wankys recorded in Puntala, Finland, in July 2009. The set consists of nine noisy and chaotically-played hits that you'll know by heart. The set includes classics like 'Just One Beer' and 'Shut the Window' from the LP, 'Confused' and 'Noise Disorder and Chaos' from the split with Exithippies, as well as the more recent 'Hey Crusty' from the Wank Mag (with 8"). I liked best the loose and sloppy versions of songs halfway in, when the band is increasingly drunk and enjoying themselves with crazy drunk stage banter ("mega pussy"???? HA HA HA). This was released for the bands Japan tour in January 2010, so it's very likely to be entirely sold-out. But at 20 minutes of critical ear-shattering n-o-i-s-e, I wonder if you can handle it.

Evidence SMRTI – "Demo 2008" CD-R (Gasmask Records GAS 018, Czech Rep, 2008)
"Raw crust". I thought I hated this type of music and had stopped listening to new stuff. Drums are reminiscent of early Warcollapse. Wall of sound slow almost doom-y guitar, angry vocals but not inhuman growling vocals which I hate (why would anyone want to sound like a bear when singing punk?). Shoret pro suet [sp?] sounds like a late period Terveet Kadet song, well almost like that. In places it reminds me of Acid from Japan, in the wall of sound and monotonous guitars in near-metal thrash hardcore crust type of way. But you won't agree with any of these comparisons. So in terms of recommendation, I think Warcollapse is the best starting point. Czech language vocals are fucking cool. In fact I think this is just fucking great overall. This is 10 tracks and the band's artwork is great. I want an Evidence SMRTI t-shirt! I have yet to crack the meaning of the band name...oh and Gasmask records is an awesome cd-r label and distro out of Prague and even though so far I have not heard back from the dude who runs it you should check it out. I see he's put out Rotozaza complete demos cd-r for example...Seems the band is to record a LP in July 2010 which will be out on Insane Socitey Records in the autumn.

Hass Und Gewalt - Saufen Mit Hass Und Gewalt Demo + Bonus (2007, CD-R)
Horst Hass, drummer of this Deutschpunk band, sent me this demo, adding that the band will do one more show and then break up. Band started in 2005 und play der krust und hardcore Deutsche-punk stylen jawohl! I wasn't sure what to expect, for I never really "got" what "Deutschepunk" means, always looking for a higher meaning to terms like that, thinking it means something more than just "punk with German lyrics". Also the cover has a photo of a barbarian with a sword, two blond girls in bikinis and lots of beer glasses. So I was expecting some happy jokey punk in German. But actually I rather like this shit. Second song seems to me a rendition of Doom's classic Relief (alcohol). The third song, langweile, has great German hoo-

-ligan chorus. Next up is a crazy almost noisy angry Deutsche punk killer. Actually this is fucking great! I reckon this sounds more like some old school Dutch hardcore band but with the obvious German vocals. B.G.K. with singer from Vorkriegsphase? That is entirly misleading but I don't care. The bonus songs may be either rehearsal or live, they're a bit more chaotic and shittier sound quality. Party hardcore chaos fun! Oh and by the way, I forgot to say earlier but, well, Hass und Gewalt are Dutch, not German!

Sacrifice - N/a CD-R

This is a presumably a not-new CD-R by Japanese distortive noisy crust band Sacrifice (yeah, there's 100s of bands named the same, including my old mate's proto-emo band in mid-1990s), but who cares? It's my fanzine and I write what I feel like. It states inside the covers that this is "happy crust core". Ok. Well I had not before heard it, nor the band (I think, hard to remember every damn band nowadays). In fact from cover art I kind of retardedly assumed it was the old Canadian band Sacrilege or something (yeah I am slightly dyselxic). ANYWAY these 5 tracks are pretty good, reminding a bit of Voca Protesta or 1990s Japanese crust like Gloom (obviously!) and guitar sound not unlike Frigora at times (I think), but not at all sounding precisely like any of those bands. The only song with English translated lyrcis goes "*Nuclear... bomb... weapon... why? / Life... wish... peace.... Why?*" Why indeed! Or why not indeed? The last song 'Disarmament' is a slow-and-fast parts peace crust that could be a Crow song -and I realise that this is the band I should have compared them to all along! This is looks like it could be the second demo for Punk&Destroy sold a 9-track CD-R that is said to be their first...Eitherway I am pretty stoked about this release which is fucking cool. CDR=DIY, not vinyl!

Schizophasia - Raise the dead: Complete Demos CD-R (More Noize Records, GAI003, UK, 2009)

Ha! I asked if I could release the demos on a cd-r for my own self-aggrandisement (well, that's not true, but I am trying to be funny here, bear with me) and as such it makes sense that I review it as well hahahaha. This comes in luxurious layout pro-covers blah blah....ok jokes aside, this is the bands' 5 demos of the past two years, presented chronologically. Most notable will be the last demo from this year which I am not sure if it has been released on tape in any great number (same applies to all demos I think). Schizohpashia has released 2.5 noise punk demos and 2.5 straight-up ambient noise demos (well one demo had half and half), totalling 55-tracks all in all. I think this produces an epic scandal of a cd with mood swings and style changes. To all intents and purposes, it is a noise core epic journey! Admittedly it is a bit long but hopefully after listening through the whole cd in a first sitting, people will have this cd to dip in and out of the repsective demos, for there are hits on here that will require repeat play! I have no more copies so try the band or Punk&Destroy or Recordshop Base or failing that consult the pirates.

Bullet Belt Bastard - 10-track Demo CD-R (More Noize Records, GAI002, UK, 2009)

BBB was formed as a response to need to fill band list for a gig on the Wankys and Active Minds Scotland mini-tour earlier in 2009 (see report in previous issue of More Noize, written by singer of BBB). Because I had made a gig freebe cd-r for a Wankys show in London, under the name the Wankys international fanclub records, it was fitting I would release this BB demo as well. Hell, because of Roddy I now have a label. Ha ha ha. Oh, not that BBB sound like Wankys. Instead what you get is 10 comical and fast UKHC thrash songs. Fun listen! Fun-time moshable! All my OG copies are soldout but if there's interest I'll make a second run of copies. ARHAGHGAHAGH-AGHG!

People - Fairy Tale CD-R (Self-released, Japan, 2009) PEOPLe is THE equivalent to The Swankys. This album has 9 songs, some new and some rerecorded old ones. The music is punk, not hardcore. The songs have more in common with Sex Pistols than Discharge. But with the unhealthy level of fuzzy guitar distortion PeOPLE will make you think of the Wankys. Vocals are insanely punk and it does indeed sound like Watch from Swankys is singing. Artwork consists of naked girls with swastikas, there are no black and white photos of dead civilians from wars 50 years ago. Regrettably I never get hold of the cassette as it sold-out too quickly (get in touch if you have a copy) but thanks to MrWanky I got a copy of the CD-R version that was given to him by Shingo, the singer of the band, who had turned up at one of the Wankys shows there. It's got different artwork from the tape and on the back it says "bootleg". I guess that means second press CD-R. But the good news for a world of noise freaks is that this will be released on vinyl by Fabian/DNR in the US, I hope soon. Get hold of this immediately if you can! Best Japanese punk release of 2009.

Geranium – Demo CD-R (Self-released, 2008)

Tom Evilminded made me a copy of this. Connor Pogo Punx sent me another copy with artwork. Very surprising sound compared to V/a Downtown Noise Punker where they sound like Chaos Destroy. On this demo they almost sound like they're not a noise band. Keeping it short because it's an old release now...By all means search it out through the trader scene if you're into Japanese noise. I never even understood the brilliance of the bands' name until Sean gave it away. Think about it. Answers on a post card (first respondant will get my spare copy of this).

Systematic Death - 2009 - Systema-6 (Annie's Full Swing) (Fade-In Records FIRC-015, Japan, 2009)

Vintage Systema ahoy! This album is amazing. I am tempted to say it is representative of the best Systema ever did. At least the two discography cds I have are a bit ambitious to sit down to listen in one go. That means, although I love the band it gets a bit much playing through the 50+ track cds and in a life with so much damn records to listen to sadly I rarely take the time to sit down and enjoy the older stuff (perhaps this is because I am not that familiar with the bands all releases, fuck). The point is this album is fucking great. 11-tracks of 80's Japanese hardcore, no punk, no metal. I am not sure what more I can say. This does not at all feel like a "come back" band (same applies to Avskum but few other old reformed bands). This is absolutely essential. It just got released on vinyl (with different track order? Why?) but I am sticking with the CD.

Crow/See You In Hell CDEP (Insane Society, Czech Rep)

I know. I reviewed this in #1, but that was the vinyl version. I haven't really listened to that since it came out. Filip in SYIH sent me the cd in trade for a bunch of zines so playing it I thought I'd write a few lines and then compare with my earlier notes. Crow's first song Traitors is fucking awesome new-vintage Crow style (think of the Prank LP, not early Crow) and I love it. Full of metal-distortive-solos and layers. Crow's vocals are so precisely perfect for anti-war hardcore punk .Lyric to this song seems written by a clinically depressive suicidial person. Annihilation (wasn't there a few other Crow songs titled Annihilation before? No matter) is a more old school metal mid-tempo meets distorted post-Discharge wall of soundness that in the end speeds up into a climax of audio imagery of modern warfare. What am I writing? This is not making much sense. I love Crow (hell I am even wearing a Crow t-shirt as I write this). SYIH first song, Imprisioned, is a semi-harmonic semi-distoret faster-than-mid-tempo intriguing number with crispy drums and soloing guitar layers, prompting comparison to styles of hardcore (not noise/d-beat) bands from Sweden and Japan. 'To take a break', the second song, is probably my favourite of the two as it's a faster song and perhaps a bit darker (?). Crow and SYIH are a perfect mix! Nevermind whatever I wrote before...hahahah.

Struggle For Pride - Cut Your Throat CD (Felicity, Japan, 2009)

Struggle For Pride is a violent and extreme noise-core band from Tokyo that has miraculously managed to cross-over to some level of pop-success. I have heard a few times people say that in Japan SFP is considered to be the most famous underground bands (not unlike Melt-Banana , or Guitar Wolf, who shared a split EP with SFP). Western punks will perhaps know SFP from having the split EP with the legendary Abraham Cross. On this CDEP, which may be the bands' first on a "big" label (I did not see any other noise bands on the labels website), the first track of four starts out as some sort of slow-hazy east-LA latino jazzy hiphop beat jam – but a minute in a terminal braindrill sets in! This is coupled with a very fast paced drumbeat and jammy noisecore with a vocalist that sounds Swedish? By that I mean Swedish as in Discard!!!! But this is nowhere d-beat of course. More like the noise of Ferocious-X perhaps. Second song starts with early 80-s tribal drums and jam, breaking into the rumble of nuclear bombs directed at your eardrums. AHGHGHGH-GGHGH. Struggle of Pride is heavy as well as noisy! Also there's that sort of wah-wah soloing thing that Starvation made their own on the cd-r that was reissued as am EP on Whisper In Darkness (USA). Then there is a Hawkwind cover, Silvermachine of course, superficially a poor choice as it's the one song everyone knows. But not in this version! SFP turn the song into something AMAZING. Very rudimentary drum beat or something better described as a primitive rhythm consisting of very tiny little bells ringing with 10,000 BRAINDRILL guitars on top, and finally, a whispering vocalist. The pace is slow-motion. Slow-motion noise! It is also kind of reminiscent of very early Jesus and Mary Chain - stark sheer noise fuzz feedback-drenched guitars but set against very basic melodies and/or harmonic sounds. Why SFP decided to do this particular cover is anyone's guess, but its very cool. The next song is an instrumental (hiphop?) beat with samples from what sounds like a nursery rhyme melody played on piano, by someone who never played knew how to play piano. The sleeve notes seem to say that pop-singer Karie Kahimi is featured somewhere but I am not sure.

Kangrena – Casetes CD (B-Core, 2009)

This is a CD reissue of the two Kangrena tapes ("Estoc de pus" from 1984 and "El cubo de basura" from 1985). The first demo has also been reissued as a LP which I need to buy a.s.a.p. This is just entirely fucking amazing. Spanish hardcore history rules! Basta!

Wardogs - Nuclear Disorder CD (Broken Noise Records, Malaysia, 2009)

See Wardogs tape review. This is raw crust overtly framed as Kyushu noise punk, but while there may be some Confuse-isms and Swanky-isms this remains largely crust. And nothing but crust! Recommended for fans of crust. Comes with a large poster and the CD is packed in a 7" cover.

Lastsentence Lastsentence Lastsentence Lastsentence

RAFAEL YAEKASHI

RAFAEL YAEKASHI

RAFAEL YAEKASHI

LASTSENTENCE
are
VOCALS:ODA
GUITAR:NABE
BASS:MARIA
DRUMS:ALADDIN

FIGHT FOR YOUR RIGHT

DANCE TO THE DESTRUCTION
Abuse, Genocide, Patricide, Felicide,
Muder and Violence.
Dance to the Destruction
She said for All fuckin the System!!
Hell of the WAR!
the retaliation that isn't Over!
Pance to the Destruction she said FOR
ALL fuck the SYSTEM!!!

CSMD / Intumescene / Deche Charge - 3 Way Split CD (No Fucking Label)
Drummer of Intumescene, Maarten, sent me this 3-way split CD which was originally released as a double limited edition 8" vinyl -or so it says on the cover, which is a 7"sleeve which is a pretty cool thing. CSMD, a Dutch band of unregocnisable noise core starts out. I think that means Crowd Surfers Must Die. Lets just say I LIKE them! First 35 songs (in under 8 minutes) may be gauged by the reading of following words: cybernetic, space, hyper, sonical, sound, noise, core, aggression, weirdness. BRAIN SMASHING SCI-FI and VIOLENT SPACE NOISE DELERIUM are how the band describe the noise. The next four songs (?) entitled in order .9, .2, 8., .5, and .6 (I think) are by Intumescence. This band which I never heard of before has been around for 9 years now, this recording is from March 2008. First song is a very slow noise grind Corrupted type of affair, singer sounds like a pig crossed with Godzilla. Second song is a fast number. Third song is a more of a melodic noise core song -actually I think I just lost count of the songs, nevermind. Do I like the band? Yeah sure...Back in the day I was into shit like Arsedestroyer but never really found out about noise core and am mostly confused when people talk about Cripple Bastard or whatever they're called, I am saying this in order to make it clear I have no idea how to compare with other bands playing this type of noise. Interesting that it's absolutely not with heavy fuzzy distorted guitars, but rather metal guitar sound. Corrupted crossed with Arsedestroyer? Fuck I have no idea. CSMD returns with another 13 songs, starting with pretty funny intro. This time we're in MONSTER COCK ROCK HOLOCAUST. The same as I wrote before applies, I like this plenty. Fans of Japanese noise techno questionable noise core, say bands like Caravana Anarcquista and perhaps Exit Hippies, but no doubts there's better representatives from all over the world but it's obvious I don't know jackshit about noise core. Shame on me. But I am produ to say that CSMD fucking rules o.k. But what a fucking noize. Deche Charge provides the next 225 songs. Yeah, the next 225 songs. 225. Ok. I know this band is considered highly among noise core freaks (the band says as much in the inner)but apart from showing some cursory interest in that record where they steal the cover of the Confuse flexi I know nada. Sore Throat Napalm Death one second snaps of noise/growl/biscuit-can-drums/argh!/nosiecore/joke. Oh shit I remember that I actually know of Anal Cunt because I got their Morbid Florist CDs in some zine trade when that was released. Unbenownst to me that band turned into super stars and hated by world. Deche Charge sounds like Anal Cunt to me. Playing the 225 tracks, ehhh, I visited the website: seems they're actually Canadian. Hence all the French song names, then. I wonder what song I am listening to now - I am at 03:55 on CD track 7 (write and let me know what song 03:55 corresponds to, thanks). CD track 8 continues in same way if not worse/better. But it picks up in that CSMD (which Deche Charge say must die, I say Deche Charge Must Die, DCMD that's my noise core band - labels may write to offer recording contacts, I am cheap) has two bonus tracks "not on the 8" vinyl version"; the first is called Godzilla Theme and consist of 6 minutes of spaceist noise core manifesto, bong in hand. Reminds me I wanted to write: Can I say Hanatrashi? Fuck knows. The last song is called Psycho A Go Go and is over in 30 seconds or so, at least it took me five times longer for me to finish this sentence (am I still writing about this fucking shit? Ok fuck thhhhhhhhhhhhhhis.

Tom And Boot Boys - Punk Parade CD (Pogo 77 Records, Japan 2000)
This is the first Tom and Boot Boys album from back in 2000 but the band has played since sometime in early or mid-1990s, and claimed to have split-up last year with the release of Old Punk Generation 7". But I am not too sure. Nori was on the cover of Mobsproof by the way. Extinct Government singer plays guitar with T&BB, maybe. Fuck knows. Clean melodic oi-punk guitar mixed with bouncy pogo punk and snotty vocals. Happy chaos! Had this been a n European band it would never had worked. It would just have sounded like Green Day. T&BB makes it sound more like Chaotic Dischord et al. In fact they even cover Who Killed ET?. Best lyrics ever. One two three four fucking punk! I say fucking buy this or die. In the UK get this for £4 from POGO PUNX DISTRO beerandpogo@hotmail.co.uk.

Tom And Boot Boys – 30s Punx Go For It! (Pogo 77 Records, 2003)
Punk-Mickey Mouse and the Gremlins all-star chaos fun punks rages further pogo-wise. The same as I wrote in review of the first album, above, applies! Guitar sound is rougher, songs are a bit faster and Nori's a bit more crazier. At work I just put on this CD and my work performece increases by 23.8%! Check with POGO PUNX DISTRO

The Pogo – Chaotic Noise 3 Track Advance CD-R (Pogo Punx Records, 2009) Connor's Pogo Punx Records put out this three track album advance Japan-only freebee CD-R by Lynchburg, Virginia, USA, punk rock band The Pogo. The album, I think, will be out sometime this year on the band's own label Chaotic Records. On the website the band calls themselves East Coast Noise Punx and influences listed are my type of noisy fare exactly: Gai, Disorder, Chaos UK, Screaming Noise and a bunch of other noisy punk bands. Personally I would want a bit more chaos and a bit more distortion in the punk rock but the Pogo is all good and I will look out for the album. (£1 from POGO PUNX DISTRO)

V/a "Punks are fuckin'making Fuckin'cds!" (Pogo 77 Records, Japan) Nori from Tom & Boot Boys and Pogo 77 Record's first Fuckin-Punk Compilation! Three Tom & BB songs. See T&BB reviews above; the same applies. AWESOME! ONE TWO FUCKEN THREE BEER FOUR PUNK FIVE LIVES! Etc. Hah. Greedy Bambi is a female Disorder-Chaos UK-Confuse-Gai-Swankys type band with distortion galore. I never heard of these before so was mightily impressed. I could find barely any info about this band, seems they have toured with DisoRder in the UK or Ireland (not sure which). Fuck. This is absolutely great. I think comparison with Lebenden Toten are entirely correct. I need more GREEDY BAMBI! I hope this band is still around...but I doubt it... Little Bastards play some sort of chaotic, distorted fast hardcore punk that could be described as noisecore or grindcore (depending on your point of view). Happy distorted bouncy pogo noisecore. I think they're great. Upon further research it appears Little Bastards is a "well-known band", oh well not to me. Next up is LASTING NOISE ATTACK, fairly well known Osaka noiz crusher crust that you'll probably be familiar with. They offer up four amazing proto-Zyanose songs. I am not sure whether these are the same songs as they have elsewhere... have to check.. well I am too lazy to check... this is simply amazing. So good. The last three songs are by Defeat, which is yet another great surprise: in spite of the muddy production this is a GREAT noisy chaotic mess of noise-period Gai meets grindy/noisecoreish Disorder punk hardcore. Fucking good shit. You NEED this compilation. **Best punk cover art ever**. Get it for £4 from Connor's POGO PUNX DISTRO)

APPÄRATUS - Another Night Of Holocaust CD (Disarmament Recs, 2008?)
Ok based on the new LP I thought I should hear this old CD as well. When I discovered it was several years older (2005/6?) I had to question my assumption it was a jokeband/tribute band. At first look however the songs on here are pretty funny sounding, including "class conflict" and "national front" (in Malaysia? East London year sure but...?), "absinthed world" (oh dear) and various slanderon Swedish national cultural heritage such as "the ownerof the biggest arse" etc. First thing that I observe playing this shit is that there's two singers, one female (I guess?) with the effect of perhaps Health Hazzard or perhaps Disrupt. The guitar sound is also rawer, much more punk hard core (LP sounds mostly metal I think). Thus, this shit is amazing. There's even a Rajoitus cover (and Skitslickers, of course, and Moderat Likvidation, guess which song, yeah that one). The winner however is the song called "raw system". With the chorus "Raw System / Raw system / Raw System / NOW!" You get the point. I like it though, even if it goes a long way explaining why for the most part I am playing shit like Struggle For Pride. The great Scandi sound being a bit over-played nowadays that even the cliches are being getting homage in an ironic way. Hell even THE most used Anti-Cimexphoto on the internet is re-created on the cover.

Contrast Attitude - Live 22/4 Nagoya, 2005 (CD-R, no cover)
Hoopla! Gracenotes thought this live bootleg was John Sammer- The Changing Room. I don't know who that is. This audio bootleg starts out with a intro that sounds like Black Sabbath's War Pigs. Oh I should add that the sound quality is great. Someone said I was wrong about my review of the Contrast Attitude LP in the last issue, yes that is correct. I do think Contrast Attitude are great, but my point was that the younger bands are way ahead on innovation. Nevermind. On this old live recording they sound very metal, probably because the distortion is somehow lost. Oh shit that was just the intro song. The rest of it is highly charged distorted d-beat. Forgive me. Or perhaps there's some sort of Broken Bones thing going on. I think the second to last songs is a cover, War Crime something or other (by The Sexual? No, that's not it. Disaster? Nope. I have no idea sorry. Oh well, could of course be a Contrast Attitude original). Last one by the way is also very cool. Anyway, this is great. 28 minutes.

Nekromantiker – Demo CD-R (Self-released 2009)
This new band from Netherlands delivers a first demo that greatly improves on the first rehearsal recording that I reviewed last issue. The demo has 6 noisy and crusty hardcore punk songs that brings to mind the noisecrust of Japanese bands like Exithippies or Death Dust Extractor. Very black distortion and furry bass riffs with punk drums. I think this is absolutely great. Someone said that the sound was the closest he'd heard anyone do to the Confuse Indignation demo. I am not sure what that means. But I know that if someone is looking to release a European band that plays hardcore that is relevant in 2010 should look no further. Easily the best European band playing a style of noise that is perhaps more associated with bands predominately from Japan. I really hope they follow up this demo with more stuff soon. If they do I am sure this band will go down in noise history (like the way their forefathers BGK and Lärm did in the history of really fast HC). Paypal €3.50 worldwide post paid - nekronoise@gmail.com

Stagnation -!! CD (Into Records, 2010)
This is a five track CD EP (packed in a 7" folder) by the greatest noisecore band in the world STAGNATIONARGHHGHGHGHGHGH! On this amazing release Stagnation reveals yet again another leap forward in innovation and progression from their last release (the unreleased V/a Noise circus from Japan 7"EP – see sneakpeaks). I think here Stagnation have moved towards Confuse's last release Stupid Life 12" a bit, in terms of the difference of sound to previous earlier records and the original style. I dare say Stagnation has set a new standard for bands playing overly-distortive noisy hardcore punk crazy chaos noise. Perhaps Zyanose lead the way with their second 7". As have Total Noise Accord on that compilation they were on last year. Schizophasia in Canada is one of the few non-Japanese bands that are charging ahead with uncharted noisecore territory. But don't take my word for it. In any event, the first song of this EP, which is appropriately called Excentrique noise style, is a very fast tempoed noisecore song with an evil bass riff and the wah-wah guitars we first heard on the Destraction EP. The song is very basic and monotonous making it feel almost industrial. I think there is a Wretched song on their last 12" that had gives the same impression but that is probably entirely coincidal. The next song Stagnation takes this audio chaos to another level with a bass beat stolen from the Jaws soundtrack??? Confuse could be a cover of the same titled song by the same titled band, for filtered through the rabidly hysteric neo-Disorder&Chaos punk of Stagnation everything/anything is possible!! Dead is a fast as hell arhghghghghgh crazy noisy Disorder hardcore song. Last track Noizeeee time is nevernever is the opposite of a hidden CD track – the track that is listened but not on the CD! Hahahahaha. I hear that Stagnation is the singer Azusa's own project and for each release / live he rounds up friends to help play the noise. GET THIS IMMEDIATELY (most Japanese shops still have these for cheap - I cannot understand why people are not going nuts for this band, for they're conistently great!).
Terska – Lopullinen Esäsointu CD-R (Self-released, Tannery, 2009)
Second album ('Definite Disharmony') by last issue's cover-star Terska, the Finnish one-man band, contains no less than 20 new songs including rehashed Disorder, Napalm Death and Kuolema covers. While the first album was short and impactful this feels a bit drawn-out. Songs are much more hateful than on Orgasmootori, and one of the principal targets appear to be the Finnish army ("Marsh straight to hell"). Terska wrote that he had a lot of old riffs that he needed to get out of his system before moving on to the next thing, I am probably biased from having read that but it does sound a bit like the album was less thought-through, done as it were over the course of a bored afternoon. Yeah, I know, that is the basics of great spontaneous creations but in this case I think the album as a whole would have benefitted from greater selectivity – say, limiting it to half the songs. But despite me saying that, this is a small wonder of neo-modern Finncore and those that are into hardcore in 2010 should track this down.
The Pogo – Chaotic Noise CD (Chaotic Records, USA, 2010)
I don't have to look out for the album for I just got it in the post! Many thanks Mister Connor Pogo. After a fast but fairly standard punk song the record picks up in the second song (Police War) which gets going with a cool upbeat punk core / street punk song with a slightly fuzzy guitar wall of sound. This is followed by another song called Chaotic Noise that continues in same vein, while definitely of the Exploited school of UK 82 this does feel somewhat in the direction of Chaos UK which is what I like the most here. Gas Hoax is another fairly generic fast punk song, upbeat with screaming vocals and a clear sound production. Wrong Revolutions is more of a fast oi-punk song with mob chorus and a cool guitar solo. Next up is a song that glorifies the straight edge lifestyle ("On the piss.."), which is sweet, but I don't feel it ever takes-off. Neither does Revenge, I think. No need to describe each song I think, partly because they sound a lot alike. But, so overall the songs here are cool and with an upbeat bouncy punk feel (hence "pogo punk") but to cut to the chase there's something missing for me. Perhaps for me to like this more, there will have to be some "more noize". Or more chaos, less professionalism, more punk! I mean, I really don't think the songs aren't bad, but to be fair perhaps they're a bit long (between 1:50 and 2:50)? Drummer who is also the singer sounds at times like the second vocalist from Raw Power, by the way. Also, superficially, it's a shame the artwork is pixellated and that there's no lyrics included.
Wretched - Vivi Ogni Momento CD-R (EU'91, Serbianleague, Italy, 2004)
This is a CD collection of Wretched's last album, last EP and "last live". I am sure everyone knows that Wretched's later material is just as good as their earlier stuff –despite being less crude punk. I think the last album is fucking incredibly good. The live recording is very dramatic and has songs purely from the later period, and shows a band that have perfected their craft. Extras stuff is photo gallery and three live videos. Amazing. This was thought to be sold-out but extra stock was discovered in the basement of a record store so get one while you can. But it here: www.scareystore.com
The C&C – One Track Mind CD (Mindshocking Records, Japan, 2009)
This was described as Swank Dinner and I admit there are a few songs that are kind of Sex Pistols sounding (No More Nice Guy, for example) but there is no snotty punk here, nor hardcore (though New Generation is a fast number). It's more pure punk rock of the Heartbreakers school (duh, see name of album), with something modern to it like something vaguely in the direction of Hellacopters or perhaps the Hives. Or perhaps better still think those Australian garage bands like Datsuns and D4 or whatever they're called. Japanese 77-punk meets proto-punk of the New York Dolls and Dictators school with a modern touch. Oh, and you know that Paintbox song that sounds like Dinosaur Jr from Trip Trance Travelling? That is also a good comparison. Above all I think this is by no means "generic", despite all these stupid comparisons to other bands. C&C don't overdo the punk rocknroll attitude and where so many other bands that have (the Hives, but many others) the music is completely free from caricature. Oh, and the lyrics are great! Here's a sample: "I'm a president. I have a money. I'm a pop rocker, mother fucker. Fuckin' people. Old brain. You're a Honda cab machine." The subtle things in this shit make it sound totally new and fresh. 10 times better than all those bands that steal the Confuse logo and carry on screaming about nuclear intercourse but still just sound like bands inspired by Amebix.
Slaktrens – Mangelattack (Sweden, 2009, mp3 release)
10 fast and furious almost-grind punk tracks all around half-or-under-a-minute length from (yet another) one-man band. Kind of like speeded-up later-Totalitar but also like some other Swedish bands a la Nodslakt etc (I guess?). Best thing about this is the anti-apathy in "boredso bought a guitar and recorded some shit". In a time when Swedish hardcore has lost a lot of its legendary class this is good, but I reckon the next recording will be great. Seems a tape version has been released and sold-out. Slaktrens: "looking for a label interested in releasing a 7"" – which seemed to have worked as it is now getting released by as a joint-DIY-labels release whatever it is called.
The Helpless - 4 track demo preview (Noizepug Records, USA, 2009, mp3 release)
Why the fuck did I not properly review this last issue? Probably because I ran out of time. The point is I thought I had reviewed it when it went to press; actually, as I have completely ran out of copies of that zine I have no way of checking if I did indeed review it or not...perhaps I did. Whatthefuckenstein. Anyway, here we go, finally: John from Dead Noise was bored and started a Kuro-obsession band. Obession band is a term which comes from bands like Dischange ripping off Discharge, Disclose claiming the heir throne to Discharge, D-Clone to Disclose, Wankys as Swankys, or obviously the ten hundred thousands Japanese bands that are formed to sound like bands like Disarm (Sweden) , Mob 47, Shit Lickers etc etc etc. (Here is a good place to mention that according to Hardcore Survives Japan's Disarm-obession band no 1 Krossa will get released by Sweden's D-Taklt och Rapunk Recoirds, good shit!) I am sure old farts will say oh bands like this only steal originals, nothing creative etc, but that is not the case. Oh, I am supposed to write about the demo am I? Ok, here you go: the Helpless is THE premier Kuro -who the helpless ripoff/re-created style and sound I have ever heard. The effect is entirely remarkable. It is as if Kuro come to life! Demo will supposedly be released on vinyl by Fabian at Damaging Noise Records (hey, lets put some more rumours here: after the insanely-sonically-inaudible live recording of D-Clone/Isterismo, Fabian is said to be releasing a People (Jap) LP!!!!! And after that another loud and noisy Japanese band...wow). The Helpless has also been released on tape by Mangel Tapes in Malaysia (who put out the Mellakka tape). I am reviewing that somewhere somehow.
Thought (Noizepug Records, MP3010, USA, 2009, mp3 release)
"Two brothers, aged 13 and 16 at the time of the recording, boomboxing NEANDERTHAL's fastest bits with...NEANDERTHAL's fastest bits. Complete bass-player-less, trebly, and very hollow production. Disgrace to the corpse of Eric Wood INDEED!" I have no idea what any of this hyperbole means, but having caught Sean's rambling about this band for the past two years of emails I was relatively excited to hear this 10th release on anti-elitist label Noizepug. 15 fast-core songs, starts out with a slow instrumental one and then blasts into a sequence of fast songs that are kind of derived from a world of Napalm Death, Sore Throat and lot of bands I never got into. The cymbal sounds like a distorted whip. Pretty damn good. If I ever have two sons I wish they make noise like this while I am drinking beer and watching TV and farting. Ugh! Argh!

oi! LIVING MUSIC IS SHIT ANYWAY IT IS MUCH BETTER TO STAY HOME AND DRINK BEER

LONDON WINTER 2009 & SPRING2010

The audience takes over the Wankys show at the Big Takeover 3. Photo off the fucking internet. Get in contact if you took these. Sorry I am drunk and it is 5 minutes until I have to send this to fucking zine to the printer. ..

Methodist Centre, Skiplickers, the Wankys, Social Circkle and others, in a squat in Hackney. A couple of months ago...

I am reusing an old email to a friend, because I can't be arsed to write this: "Social Circkle was really good. To be honest I had not heard them before nor was I particularly excited about what I had heard people say about them, but as I say they were really good. They even played a Blitz cover! The whole night was actually an astonishing success I reckon, for a London show. It was put on by a girl called Bry that as it turns out also plays in a band with the singer from SHitty Limits playing bass, forgot the name of the band but they were sort of Xray Spex-esqe which was cool. Anyway from the start this was not your usual London punk show as the arrangers are more young and hip than the usual entrenched crust-squat people (not necessary meant as criticism, for the crusties are doing a lot of good things too) but this meant that the turn-out was guaranteed to be much more varied than usual for a hardcore show. Which turned out to be the case with a mixture of punk kids in leather jackets and mohikans, US hardcore kids with flannels, emo-kids, Vice Magazine kids, girls of various sub-cultural standards from rockabilly to goth (!) etc. In one way the set-up for the show was already in for a bad start as the squat were it was supposed to be placed got ransacked and closed down by the police the week before so instead the show got moved to a newly opened squat, effectively it was in someone's living room though before the house had turned into a squat it had been a solictor's office so I guess where the bands played had previously been a medium-sized waiting room for clients of the solictors....First out Methodist Centre played, and I have seen them now 4 times but I reckon this was their best show because one of the drummers - they have two singing drummers - must have left the band and instead the guitarist played drums and they had a new guitarist. The new guy played his guitar sounding a bit like early Black Flag I reckon while the old guitarist was more of a straight-up Johnny Ramones meets Johnny Thunders guitarist. Anyway, the old guitarist wasn't as rehearsed on drums and vocals which meant the band came off as more chaotic which I think made their "civil service Oi! boy band" sound a lot more DIY than before. Funny to say a band is better when they sound less well played... Then next up was Skiplickers, a band that as you can already imagine from the name how they sound, Wankys ahve previously toured a little with them I think and Mark had said a lot of good things about them so I was very keen to finaly get to see them. What can I say? Well they played Scandinavian d-beat! I would not say that they're world class when it comes to playing this style, but that they sounded very more like early Totalitar than anything else and with a really really great and tight drummer and an entertaining frontman made watching the band pretty cool.. Around this time I was took over Paco's La Vida Es Un Mus distro table selling records and zines, was talking punk with lots of people inc drummer of Danish Nuclear Death Terror who is actually Irish and lives in London now, I think I may have talked him into starting a "uber-distorted and chaotic noise punk band" which he said was exactly the type of band he wanted to start...but that's probably more drunken talk than anything! Then Social Circkle played with the Wankys after some time. Now the Wankys were absolutely so good. A lot of people dancing and singing along and demanding more and more songs even though the band had finish their set. By all accounts it was the best Wankys show in London ever! One highlight was when at the end this crusty girl just walked up and assertively snatched the microphone from Mark and began singing "Hey Crusty" and basically singlehandedly forcing the band to play that song! I have an audio recording of the whole show but the quality is a bit muddle at places..." People: 100-150? I fucking don't know. But all sorts of people showed up - hipsters, punks, hippies, morons, hookers. It was great. More shows like this please.

The author and his power violence youth crew, Sex/Vid. I stole this photo off the internet but since I am in this photo I don't feel bad about the theft. Photo: Cal Discharge.

Sex/Vid at Grosvenor Pub, sometime in November

I missed first band. Second was Shitty Limits and they're fucking great. Are they're going for a My War type of later Black Flag thing now? I only caught 2 songs so I am not sure. I am sure one day I will really regret not having bought all their records. Fuck. Sex/Vid was better than I had imagined, well I have only heard a few songs by the band and that was like two years ago, anyway they were sort of like angry Void fast wall of dark noise hardcore. All bands had finished playing before 22:00! People: 100-150? Pretty good for a Thursday, and mostly kids, or so I thought. Shame The Shit Lickers could not play, that would have made this show even better I am sure.

Motorhead, with the Damned and Girlschool, at Hammersmith Apollo, a few days after the one above (who cares, google it)

I fucking did not go to this fucking show. Lets pretend I am not pissed about this still, and that the reason I did not go was not because I was broke nor because I had to stay home childminding, for that would totally be unpunk. But my mate went and I asked him to write me a review. Here you go:

"motorhead was absolut epic. fucking good. i bought a ticket from a tout for 50. we'd drank guiness foreign extra and leffe. i got home around 3 - pissdrunk, voice next to gone, avec new bootleg motorhead shirt. ...gig...just fucking balls out. was great to see something that was not trying to be anything but pure rock'n'roll. i;d say last time they were louder but they must have some restrictions there now. (i was screaming "louder, louder, louder"). still, all our ears were ringing when tubing back to east and charlie wrights that hasn't changed a bit since i went there last time about ten years ago. there was this cool bit where phil and i hit the one hit wonder weed pipe and they played a real slow song with green lights on the background. it was really quite hypnotic (imagine motorhead doing a circle cover --- of course everybody else knows the song titles... hell i don't) and that was the shit,,, we were like wooooooooa. other than your normal overkill and ace of spades. love all that shit. also to be noted to the records: the crowd was very international and very drunk. some polish dudes. fucking dudes without shirts full on motorhead tattoos sweating h1n1 or whatevs to my lips and i farted and some fat blockes were accusing each other right behind me and i had a good laugh and phil brought more beer all the way to the near front so well done for that. fucking good shit man!!!"

// SS, card-holding More Noize Zine corporate rock correspondent and narcotics squad, West London.

Fuck. This hardcore was great. Where's the nearest McDonalds? I need to recharge my power voidlance. Photo: Ian Mackaye.

April 26, 2010. Last minute before printing! **MORE NEWS:** To be release soon: D-Clone & System Fucker split 7EP. Great news what? Also a D-Clone cassette tape from Black Konflikt Rec. Attack SS 7" EP released by Attaco Records (U.S.A). Chaos Channel LP (Jukeboxxx Records, Japan) is now due May or June. The long awaited Disarm (Sweden) discography 1982-1987 2 x LP / CD was sent to pressing plant in March. It will be released as 2x12" with gatefold jacket and on CD with 8-paged booklet. It includes all songs from two 7" EPs, unreleased studio recording, demo songs, songs from Really Fast 3 and two live sets from 1986. Prank is going to repress Crow's Bloody Tear LP, also the 'Beating of the Wings of Destruction 12" as picture disc, WB2D and Slang split 7", Crow USA tour 7", and the V/a Nagoya City HC comp. NYC raw d-beat band Perdition was rumoured to be breaking up, but they're not – and a new 7" is out now and there will be a split LP with Syndrome. In Sweden, Kvoteringen is to record a new 7" in May, Makabert Fynd has 18 new songs for a forthcoming LP. The Glöm Dä! 7" is out. Another 7'' has been recorded and they will also be on some new compilation involving Fight Back Rec from Tida-fucking-holm (See advert on this page). Nerveskade is to tour Japan in March 2011 with D-Clone. Steve Ignorant is arranging something called *"The Last Supper - Crass Songs 1977–1982"*, with dates set for UK, Europe, Japan and the USA before a last show in London in 2011. State poison and Warning//Warning toured last weekend. So did the Wankys and Nekromantiker in Benelux. Premium Publishing in Sweden, the same publishing company that released *The Encyclopaedia Of Swedish Punk 1977-1983*, is to publish a book by Peter Kagerland about Swedish punk & new wave 1977-1982. It will contain about 500 bands and circa 300 photos. Fat shit. **MORE FUCKING REVIEWS: Verrinnt – "Divisible by seven and an illegible primer" Tape (USA, 2009)** 7 tracks tape by a Californian spontaneous minimalistic ambient drone something or other group, home recorded and self-released on **1019 Records**. While I would assume most hardcore punk freaks would instantly hate on this and throw accusations about hipsterism, I am actually naturally curious about most things so I am gonna give this shit some More Noize coverage. Besides this tape (along with a *Ingredients* 'live in Big Sur' tape I haven't even played yet) was sent to me without warning, which was an awfully nice thing to do (and something that hardcore punk freaks rarely do nowadays anyways so go figure). Songs: '*Laundy basket*' sounds like a live band waiting for their singer to come up from the dressing room, or perhaps there is some sort of ambient thing going on? Either way is fine with me, for as the 2.5 minutes passes I find myself serenaded by "*My hair is failing out*", a 3 and a half minute dizzy minimalist thing, that makes me think of A) a highway without cars in the hottest day of the summer, there's very green grass on the lawn next to the traffic lights, oh lazy days of my youth, and B) my girlfriend's ex, who is a sound engineer and supposedly an "artiste", what a douche! I was just about to call this a waste of my time when in the last 40 or so seconds of '*My Hair*' there appeared some slight and vague singing or noize of some sort of ambient type, hey! There're things going on way back there in the peripheral sound picture! No, excuse me, actually this was the beginning of the next song, entitled '*The Purge of Andrew Jackson*', who the hell is he? Aha, the seventh president of the USA… anyway, so towards the very last seconds of '*Purge..*' there was something that vaguely made me think of Sonic Youth. Anyway, I am not going to describe each song on this tape as I am sure you get the point already. Bottom line is – if I had a driving licence, and if I had a car, and if I had a tape player in my car, then I am sure I'd play this tape loud as hell whenever I drive home from work. Ohhh, it would be so

sweet. But sure, I don't have any of those things, so I'll stick with Disorder, Chaos UK and Confuse for now. Hand-made tape covers made up of old magazines with hand-sewn Velcro cords. Very DIY! But perhaps *too much* DIY? **Disharge – Hate. Past. Control. (CD, Thank You Record, 2009)** CD in a 7-inch cover by the notorious Japanese band that is **not** called Discharge, but Disharge. When I first heard of the band on the internet I knew I needed to hear this shit. I got hold of a demo CD-R and downloaded the other demo. The demos are utter shite! Recorded in some dude's bedroom or kitchen on a tape recorder and consisting of extremely amateur Discharge covers played on a synth and a guitar. I think I may have reviewed this before in More Noize but I can't be arsed to check. I do remember however that I questioned whether the band was a Japanese band, or just some non-Japanese record collector type who thought it would be fun to make a hoax on the lines of "*I am gonna release some utter shite under the ridiculous name of Disharge and pretend that it's a Japanese band and everyone will fall for it*". Sure, I dig shit like that (because there's way too much self-important stuff going on in punk). But you can imagine how much I laughed when I saw that Disharge had released yet another damn CD! Well, I did not actually buy this but since someone's ripped the CD and stuck it on the internet I thought I'd write a few words about it anyway. This time around it seems the band is indeed Japanese, after all, and there's more than just one guy in his kitchen; the cover claim it's a studio recording and it sounds like it. There's also more classic band songs –as opposed to guitar plugged in to an iMac notebook: After a stupid metal intro with a clock ticking, there's a charming short lo-fi crap d-beat song called '*Hear Nothing Lie Lie*' with a chorus that sounds like a Cleveland hardcore band mixed with some sort of DRI styled metal crossover shit, this is followed by another of the same kind but with an even more hilarious song title '*Kick Kick Soccer Man*'; *'Distort Purple'* is insanely Jimi Hendrix on d-beat (!); *Day* is a guitar and drum machine song ("*We must – Go To War!*"); but then it gets even more surreal from there - as the next five songs are all covers from Discharge's Why? 12" –*Mania for Conquest* is comparably a straight-forward shitty cover that sounds very Brazilian (which may be a clue to who is in this band?); on *Ain't No feeble Bastard* you can tell these songs are actually with drum machine but it's cool and works; *Is This To Be?* sounds like the songs by CFDL on V/A Discharged LP, *Massacre of Innocents* is ineffectual and almost industrial (though still lo-fi); the final cover is *Why? (Reprise)* which in itself is proof of genius!

The last three songs are "originals" - *Skoool Me Next*, an acoustic grunge ballad that, I imagine, is an ode to a dirty school teacher, then a "live" recording of *See Nothing, Lie Lie* which is more likely to be a rehearsal recording, finally *Past Control* is like the intro but now you can hear it's not a clock bell, but a bicycle bell. I am guessing by sound of vocalist and guitars that Disharge includes members from some Japanese metal punk (band or synth band). Buy this? **Schizophasia – II 7" (Damaging Noise, 2010, USA)** Second 7" EP by the Canadian noise freaks. Lo-fi hardcore punk structured songs interrupted and dissected by insane levels of noise-core of the atmospheric mosquito harsh broken-radio airstrike broken glass shrapnel destitute hard winds of the post-apocalypse variety, but it's saved by Jo's distinct UK82 style vocals that we all know so well from Germ Attak. It does not make for easy listening, that's for sure! Demos could be summed up as Confuse covers with new lyrics, ambient instrumental pure noise and Zouo / G.i.S.M. / Tranquilizer-inspired fast and insane noise-core. I prefer the band when they sound closer to Confuse than harsh noise, but even those songs sounded uncommitted on the demos, in the same way that so many other side-projects tend to do. On this vinyl, Schizophasia are however much more convincing and it helps me to like the more outlandish harsh noise shit more. Fucking good shit this. **Warning//Warning - My World 7" (March 2010- Flower Of Carnage/Kick Rock - 500 copies)** Viva la France! Lebenden Toten is less of a reference point than on the demo, this has more of an own thing going on. Think Confuse, Confuse, Confuse, and the Wankys.W//W is one out of 5 bands in Europe worth listening to today. Above all, buy if you like sounds that go *fffuuuuzzzzzz-arrrrrghhhhh!* **Morpheme 7" (Prank Rec, 2009)** I think I forgot to write about this. Weird. Anyway, this is great. Raw crust noisecore inspired b the heros GLOOM from Japan with a touch of 1980s hardcore from Finland. Band's split up now. More songs from this recording session will be released by prank later. White vinyl blahblah. **Dispose – Apocalypse of Darkness CD-R (2010)** The Northern Swedish *"Disnoise Experience"* continues. I've reviewed Dispose previously as Nils is a keen penpal and knows to hook up DIY noize shit media writers like me. I have previously written that Dispose is pretty much a Disclose-clone (but not like D-Clone). I mostly liked Dispose's previous stuff, even if I haven't been super-enthusiastic about bands that play this type of straight Disclose styled d-beat. But guess what – and Holy shit! – this is a big step forward for Dispose and I really like this new recording! The sound is much better, and you can hear more of the various instruments and particular stand-out is the vocals. Overall effect is much more distinctively Swedish. It sounds like classic Swedish råpunk in the very best meaning of the term. I mean Anti-Cimex, of course, but also the likes of SOD and Asocial as well as early Dischange, but with some added fuzz and sonic guitar feedback effects that is, of course, closer to Japan than Mariestad. While Dispose are still entirely d-beat – complete with straight d-beat drums, war lyrics, Discharge logo and nuclear bomb artwork - there's more depth to the band now, such as Nils' confident angry Swedish hardcore vocals, some short but great guitar solos and effects…In short, I am very impressed! **-Reject-Fight for Existence CDEP (MCR, 2010)** At best this made me think they're a poor mans' ORdER. But to be fair this shit is quite good, I like how chaotic it is, but the songs did not really stick. Perhaps I wish I had passed on this one. **Alliance-Resonant Agitate 12"(HG Fact, 2010)** Japanese super-hardcore with epic d-beat etc, not my thing, maybe I'll try again later. **Noisecat–2nd Promo CD-R(Japan, 2009)** Three songs for forthcoming vinyl release, darker voice than before, very pretty good. | **MN#5 out soon.**

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